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ABSTRACT

The practicum paper describes the development and implementation of a music laboratory program which was designed to introduce music to gifted and talented elementary school students. Program objectives, plan of action, implementation procedures, evaluation, and budget are described. The general objective of the program was to prepare the students for the broader musical opportunities available in the upper grades. Participants were 19 gifted fourth-grade students in a small urban school in Oklahoma City, Oklahoma. The literature was searched to locate information on trends, methods, and approaches to elementary music education. The program was developed to incorporate the music activities into the language arts and movement activities in the basic curriculum. Emphasis was placed on beginning exploration and composition experiences with instruments, leading to improvisation, creative movement and dance, and rhythm and phrasing through choral reading and singing. The 24-month project was actively supported by a network of local arts resources, local businesses, and local musicians. Over a nine-month period the students demonstrated a facility with a variety of musical instruments, became knowledgeable about community music resource organizations, and developed an overall increase in personal appreciation for music. (Author/RM)

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THE IMPLEMENTATION OF A MUSIC LABORATORY FOR ELEMENTARY STUDENTS

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Washington, D.C. Cluster II
Dr. Paul Cawien, Coordinator

Two Year Practicum
April, 1980

ABSTRACT

The Implementation of a Music Laboratory for Elementary Students

Bibb-Harrison, Charlotte, 1979: Individual Praticum Report
Nova University

Descriptors: Music Education; Music Facilities; Musicians; Music Activities; Musical Instruments; Music Appreciation; Music Appreciation; Music Composition; Laboratory Procedures; Laboratory Techniques; Aesthetic Education

A music laboratory was initiated in the Oklahoma City Public Schools where no music teachers or specialists are available to students below middle school. The participants were fourth grade gifted and talented students from a small urban elementary school with 135 students. Students were described as superior in intellectual and leadership abilities, possessing potential in the performing arts and showing high aptitude in special areas or exhibiting an ability for creative and productive thinking.

A three dimensional process was used: (1) utilization of local, state, and national funding; (2) development of experiences in music for early identification of talented students; and (3) teacher experiences and training in planning/utilizing music in the basic skills curriculum.

Over a nine-month period the students demonstrated a facility with a variety of musical instruments, became knowledgeable about community music resource organizations and developed an overall increase in personal appreciation for music.

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INTRODUCTION

The first part of the report provides a general statement of the music laboratory program and information about the school system in which the program was conducted. Descriptions of the school, the target audience, and general information about the community are pertinent facts around which the music program is centered. The end of the section is concerned with the review of current literature, dealing with access to music in education, and alternative methods for building the program.

Time periods are stated and the expected outcomes are predicted for student and teacher objectives in the second section of the report.

The next two sections of the report deal with the considerations of the strategy and procedures needed in the basic plan of action. The highlight of this section is the networking of local arts resources, local businesses, local musicians, and school district personnel to support the music laboratory program for elementary students.

The fifth section deals with four levels of implementation in chronological steps covering a period of twenty-four months. The month by month report explains the three-dimensional process using resources to support the school system program.

The sixth section deals with testing, analyzing and evaluating the program. The self-designed evaluation instruments describe the range and results of various initiated activities with student objectives and teacher objectives being tested.

The eighth chapter covers the budget for the music program. The finance network developed between the school and community organizations and businesses that provided concerts and instruments.

The music laboratory program was designed for immediate institutionalization. How this was accomplished is detailed in the eighth section of the report.

Discussion in the last section is the summation of the program and the impact on students, teachers, parents and the school system as an innovation for music education.

CHAPTER I

GENERAL STATEMENT OF THE PROBLEM

Background

There is a genuine need for American public school systems to provide average or extra-talented elementary school children the opportunity to derive benefits from musical education programs in the primary grades. Petzoid (1969) conducted a study of elementary school students, both normal and musically gifted, to determine effective ways of teaching music in the early school years. His study indicated that by the end of the third grade elementary school students began to show little growth and understanding musically unless the schools made a special effort to promote it through increased opportunities and qualified teachers. His conclusions supported the view that two few schools have been committed to such an effort.[1]

Description of the School

The purpose of this practicum is to implement a music laboratory for elementary school students in the Oklahoma Public Schools to prepare them for the broader musical opportunities available in the upper grades. This music laboratory will permit their talents to be discovered earlier so that larger numbers of young students may be forecasted for inclusion in music programs in the higher grades. It is in the higher grades that music programs are more structured and professional musical specialists are available for music students.

There are no classes in music offered to students below the fifth grade (Middle Schools) in Oklahoma City Public Schools. At that grade level (age 9-10 years) students must pass a performance screening test for classes with only a limited number of slots for orchestra, band, music education and other disciplines related to music. The music courses in the upper grades have for the most part been reserved for students financially able to take private lessons. The selections are not based on desire or interest. Students without early access to music or the student with minimal or no exposure is most often excluded. This occurs from the fifth year through high school as the competition and access to the few choice opportunities in music for the talented narrows.

Target Audience

The participants in this project were nineteen fourth grade "gifted and talented" students from the gifted and talented program in Sunset Elementary School located in Oklahoma City, Oklahoma, a part of the Oklahoma City Public School System. Sunset is a small urban elementary school threatened with closure in 1977, with a present student population of approximately one hundred thirty-five (135) students.

Students in the gifted and talented program are described by the school administrator as being superior in intellectual and leadership abilities, possessing potential in the performing arts, showing high aptitude in special areas or exhibiting an ability for creative and productive thinking. The present gifted and talented program selects students using a wide range of criteria, none of which were designed to measure musical talent. The criteria are scores on the Otis-Lenin I. Q. test (above 120), the Metropolitan Achievement Test (Stanine 8 or above in Reading and Mathematics) and recommendations by a placement evaluation team composed of parents, teachers and other staff who work directly with the students. The emphasis of Sunset's gifted and talented program had been on science, mathematics and creative language arts.

Since there were no provisions in the program to explore the possibility of talent or creativity in music on the part of the students, too often those whose parents did not provide private lessons suffered from lack of exposure, not lack of talent. There were students in this group with natural ability who were not being served or given an opportunity to try musical instruments to determine their level of talent, interest or ability.

An academically talented group was chosen for the program because of the time that the students would be away from regular classes. Such students could absorb a great many concepts in a comparatively short period of time. This fact was important while working in the music laboratory, and on field trips. This group was also old enough to participate in creative activities without reluctance. Finally, they read well and moved easily with direction into beginning music composition and instruction.

Needs Assessment

The Oklahoma City Public Schools makes no provisions for the musically gifted elementary school student. The system makes no provision for the early identification and training of students who might have an interest or talent in music at the elementary school level. This is evident in the quality of teaching in this area. Teachers in the Oklahoma City Public Schools system who hold state certification are required to have only one semester of either visual arts or music methods. This fact is understandable since music is not even included in the School District's fifteen goals for academic achievement. No music is, in fact, required in the elementary school curriculum beyond teacher choice. Further, the system does not provide any music specialist below the middle school (fifth grade). In other subject areas, students are forecasted for special training and assistance before entering the middle school system so that they may immediately begin working with academic specialists upon reaching that level.

This program enabled teachers to provide early forecast for students who demonstrated musical talent so that they could be placed in music classes when they entered the middle schools. Much was learned concerning how much growth is possible in the course of a school year for fourth graders in the field of music.

Review of the Literature

There is an abundance of convincing evidence that exposure to the arts is enormously beneficial to elementary school students especially in terms of enhanced developmental opportunities. A basic principle of our democracy promises that, as a free people, we all should have the opportunity to shape our own destinies to the limits of whatever capabilities we may possess. The Arts Education and Americans Panel reminds us that a proper education, according to our founding fathers, should consist of the acquisition of knowledge, skills and the power to reason; the development of critical faculties and moral judgement; the cultivation of creative potential and the promotion of self-knowledge and effective interaction with others. In their view "to deprive individuals of any one of these is to deny them their opportunity to lead a full and balanced life."[2]

Roth emphasizes the importance of the arts in education: "Considerable efforts are under way to integrate the arts into the regular basic school curriculum, so that artistic background and hands-on-experience can offer impetus and color to subjects like mathematics and English. In some cases the arts... are used broadly in the teaching of Social Studies and Language Arts." There are others who agree with this concept.[3]

Murphy and Jones stated the goals of the Arts and Humanities Program of the U.S. Office of Education. In administering Title IV of the Elementary and Secondary Education Act of 1965, "the major goal... was to propel the arts into the center of education and to induce corrective and exemplary action as quickly as possible." Here again there is emphasis on gaining the arts a respectable position in the basic curriculum.[4]

Of the arts, music education projects were notably prominent in the decisions of the Arts and Humanities Program. This may have been due to the fact that music educators had been organized longer, having greater membership in professional organizations. Far more money was allotted to music education projects than all other art projects including the visual arts.[5]

Everyone did not share this optimism over the future of art education. Arnheim (1969) considered disinterest in the arts. He states that "the arts are neglected because they are based on perception and perception is disdained because it is not assumed to involve thought. In fact educators... cannot justify giving the arts an important position in the curriculum unless they understand that the arts are the most powerful means of strengthening the perceptual component without which productive thinking is impossible in any field of endeavor."[6]

Zimmerman (1970) studied the basics of music education and found a need to correlate education in the arts with cognitive theory. The psychological principle that served as the foundation of her study was one of the major points of Jean Piaget's consideration of a child's cognitive development: the principle of conservation. She observed that "inherent in the Piagetian idea of conservation is the very real relationship that exists between perception and concept formation.... the interdependence of percept and concept is especially evident in musical learning."[7]

The importance of music among all of the arts as an educational discipline is generally recognized by many professionals and lay people. The general public is becoming increasingly concerned with the meaning and the place of the arts in every day life and the need for creative expression. Music and other art forms are not separate endeavors, but expansions of social processes that project themselves into home and family life. In addition to citizenship and community relations. Music reflects many different ways of life, times and places. It is also the chronicle of all civilizations, indicating cultural, aesthetic and social developments. This art form is part of the matrix and the medium that teaches us about the past, enriches the present and gives us indications for the future. Intellectual experimentation, creativity and improvisation in music has often been the forerunner of musical change, of refinement of traditional instruments, new instruments, and new expressive sound and tone control.

In respect to the gifted and the talented child many artistic relationships, if known may foster development. Martinson (1968) states:

> For example, knowledge of the influence of other art forms is interesting to the bright child. The teacher who tells of Moussorgsky writing "Pictures at an Exhibition" after visiting an art gallery may inspire a child who has had a similar experience to produce a tune which can be written down. Hearing that the "Peer Gynt Suite" of Grieg was based upon a play by Henrik Ibsen, who in turn relied for inspiration on the folk tales of Peer Gynt, may interest a child in reading the folk tales. Many similar relationships may be indicated by the teacher who takes the time to check biographies of composers prior to listening sessions.[8]

Martinson (1968) expresses the value of music in expressing man's highest ideals to the gifted and talented child:

> Even very young gifted children are prone to be idealistic. Knowledge that much of the aesthetic expression of man through the ages is based upon his highest aims and ideals expands children's understandings of humanity. The gifted individual will be interested to learn that men in the past have used painting, sculpture, writing, dancing, and musical composition to express lofty human goals. For example, Sibelius with "Finlandia," Rossini with "William Tell," Tschaikovsky with the "1812 Overture," and Beethoven with the "Symphony No. 3 in E Flat Major," all have paid tribute to the ideal of human rights and freedom through music.[9]

Martinson (1972) felt that it was important to remember that the gifted student typically functions at a level far above his classmates.

> Throughout his school experience, the gifted student typically functions at the level of those who are several years his senior. The greater individual variations within the gifted groups accentuate even further the difficulty of providing for the gifted within the usual group.
>
> In the statewide study cited earlier, the highest level of performance by a first grade pupil was at the eighth grade level. The upper one-fourth of the fourth and fifth grade students rated beyond the "average" for high school sophomores on a comprehensive test battery of achievement, while one-fourth of the eighth grade gifted were at or beyond the level of college freshmen.[10]

Martinson (1968) argues that the gifted child is largely neglected in the primary grades. This is unfortunate because it is during the first few years of school that the gifted child encounters the greatest difficulties and develops permanent attitudes towards education and the schools. In the event that such children are talented in the area of music much of this talent will be lost through waste.[11]

Gowan (1972) stresses the importance of creativity and its nourishment. As educators become more aware of and interested in creativity, he states, it has become more obvious that the maintenance and development of creativity is not purely an outgrowth of curriculum experiences. He emphasizes the importance of teacher-student interrelationships and attitudes.[12]

Wallach and Wing (1969) agree that intelligence characteristics alone should not be a deciding factor. They believe that if the full spectrum of talents possessed by students are to be understood one must examine further. One must examine the degree of resourcefulness displayed by students in the generation of ideas.[13]

Creativity in the music of young children sometimes displays an intuitive sense of rhythm, tempo, melody and dynamics that mature artists strive to achieve. It is natural that children use music as a vehicle for creative expression. Sound is an early expression of children's activity and learning and can be used to cultivate and keep alive their creative impulses, that may be carried over into adult life.

Creative thinking and response has a natural place in music, but also has a place in other fields of endeavor such as science and government as well as in our daily lives. There is a need for people who can see new relationships, who can come up with new ideas, who are imaginative, resourceful, responsive and who can develop variations of a theme. Relating previously unrelated things has been described as being part of the inventive or creative process. It makes new combinations of patterns, of materials, sounds, words, symbols and ideas. These new relationships need not be original contributions to music, but can be new ways of feeling, experiencing and expressing things for the individual.

The opportunity to create and experiment with music should be a part of the basic curriculum as early as the primary grades. Through such activity they may learn that such aspects of music as tonal pattern, rhythm, tempo and intervals have many possibilities. It is active participation and experimentation by the young student that is so rewarding. For the gifted and talented child such freedom is imperative to avoid the waste of natural gifts.

Barbe and Chambers (1965) consider another aspect of early exposure of young students to music, as well as other art forms. They consider it in terms of the selection of a career. They believe that the selection of a career is important earlier in the case of gifted and talented children.[14]

If it is true that music education in the primary grades can foster an understanding and appreciation that will contribute to the ability to make better qualitative judgements, then educators should make this possible. Since attitudes, feelings and conduct are important concerns for educators, it is important for the schools to be continually aware of the need for a creative curriculum that enhances the learning environment and the development of the child.

Student Identification

The Sunset Elementary School gifted and talented program contained forty three fourth grade students. A student identification procedure had to be designed to restrict the number of participants, because of limited human and material resources available for the music laboratory program.

Each of the forty three fourth grade gifted and talented students were interviewed for selection into the music laboratory program. In addition to reviewing test scores and recommendations, the potential music students were interviewed individually, by this writer, to determine characteristics as follows:

- a. previous music experience
- b. maturity and self discipline
- c. student under achievers
- d. student over achievers
- e. social problems of adjustment related to conformity

The selection of nineteen gifted and talented students was made possible in part by the student interviews with the following results:

1. Nine students were qualified as over achievers. Test scores indicated that their educational quotients were higher than their Otis-Lenin I.Q. scores.
2. Five students were tested below stanine 8 on the Metropolitan Achievement Test. These five students were placed in the gifted and talented program by the parent recommendation team.
3. Three students tested above stanine 8 in academic skills of reading, mathematics and social studies respectively, were

considered low in social skills and had discipline problems.

4. Two students with high capacity for learning, as indicated on their Otis-Lenin I. Q. scores and Metropolitan Achievement Test were anxious to have additional studies added to their daily programs.

All of the nineteen students selected, stated in their interview that they had no previous music experiences.

Teacher Identification

Informal interviews were conducted with the twelve Sunset Elementary School teachers. It was found that only one teacher on the Sunset staff had completed a music methods course. None of the twelve teachers had ever used music or community music resources to develop concepts in the basic curriculum. As a result of the teacher interviews, it was decided by this writer, to include all of the classroom teachers in the music laboratory program. Plans were designed to provide staff development in music to increase the teachers knowledge of community resources and to assist them in relating music to the basic curriculum.

CHAPTER II

OBJECTIVES

Objectives of the program are:

Student Terminal Performance Objectives

1. Three (3) of the 12-19 students will be identified as having special music skills at the end of a nine-month program September 1978-May 1979, by an evaluation panel of three professional musicians and the artist-in-residence.
2. Eleven (11) of the 12-19 students in the program will demonstrate improved playing skills with four of the twelve assigned instruments at the end of a nine-month program, September 1978-May 1979, as observed by the artist-in-residence.
3. At the end of five months, January 1979-May 1979, each student in the program will demonstrate a variety of experiences with brass, string, reed and percussion instruments as indicated on the student's daily music log.
4. Given nine months, September 1978-May 1979, of music activities, instruction and professional concerts, each student will demonstrate an eighty percent increase in personal interest for music on the post test than they scored on the pre test.

Student Process Performance Objectives

1. All students (one hundred percent) identified as having special music talent will be released from elementary school, accompanied by the artist-in-residence, for an early music registration conference with the Chairman of the Music Department and Counselor at the receiving middle school. Students will be placed in one of the following music classes depending on their assessed talent: Improvisation Laboratory, Exploratory Music Laboratory, String Ensemble, Beginning Band, Freshman Music Tutor Program, or Private Lessons by Traveling Music Teachers (May 1979).
2. Follow-up conferences and personal interviews with all identified students (one hundred percent) will demonstrate that they are actively enrolled in middle school, and participating in music classes recommended in May 1979 by student, artist-in-residence, chairman of the music department and counselor. (October 1979)

Teacher Process Performance Objectives

1. At the end of two months, October-November 1978, given two one-hour workshops of music activities, teachers' attendance beyond contract hours will be increased by sixty percent over the previous school year (1977-78) as evidenced by the principals' workshop records of planned professional meetings

Teacher Process Performance Objectives: (Continued)

at the school.

2. Given music activities, workshops and professional concerts in school over a nine month period, September 1978-May 1979, each teacher will demonstrate a sixty percent increase in personal interest for music in the basic curriculum on a post test than they scored on the pre-test.

3. At the end of four months, December 1978-March 1979, given four two-hour workshops by community resource representatives, each classroom teacher will be able to write lesson plans, integrating basic curriculum with information on community resources and make the activities operational. A satisfactory rating will be based on five lesson plans and two classroom observations by the project facilitator and/or building principal. (Standard Oklahoma City Public Schools observation instrument and procedure will be used).

4. At the end of four 3 hour workshops, September 1978 to January 1979, over a five month period, on music in basic education, each teacher will demonstrate the ability to include music activities with at least 5 of 15 Oklahoma City Public Schools district goals/objectives as evidenced by twelve lesson plans. All lessons to be reviewed by facilitator/principal, using Oklahoma City Public Schools editors standards for field testing production and dissemination to other district schools.

CHAPTER III

THE STRATEGY

A search of current literature was conducted to locate information on trends, principles, methods and approaches to elementary music education. This vital step was necessary before developing strategies to meet student and teacher objectives. The gifted and talented students representated a wide range of skills and abilities, so it was imparative to seek methods that would lead to an ecletic approach to teaching. Realizing that one method could not be all things to all students, the next consideration was to locate methods that would complement each other.

There appeared to be a great deal of controversy within the field of music education between music traditionalists and music innovators. However, both groups of educators agreed that music training should reflect the current concern in education for individualized curriculum, and awareness of individual differences in students. Among current trends in music innovation there was (1) acceptance of aesthetic education in music curriculum, (2) emphasis on creative music with improvisation, (3) a wide range of variation in traditional, contemporary, electronic and ethnic music and, (4) music procedures interrelated with basic curriculum.

In researching the literature on music methodologies and approaches, this writer identified six basic methods which could be utilized in planning music strategies for gifted and talented students, namely:

1. The Orff Approach
2. The Kodály Method
3. The Suzuki String Method
4. The Pace Method
5. The Manhattanville Music Curriculum Project (MMCP)

An important factor considered when planning the selection of music strategies was that of balance. American methods of teaching music and foreign programs lent themselves well and easily to the special requirements of gifted and talented students. The following programs complemented each other:

1. The Orff Approach (German) the use of movement, speech and music. The Orff designed instruments are all percussive and are played with mallets. The instruments can be classified in three groups, glockenspiels, xylophones and metallophones. The Orff approach allows students the opportunity for self expression and improvization.

2. The Kodály Method (Austrian) is a vocal method rather than instrumental. Music is derived from a song that is essentially learned before introducing notes in a sound to sight manner of teaching. The procedure develops a very specific system that perfects reading music notation using hand movements. As students progress they work with relationships between intervals, notations, sight reading and improvisation.

3. The Suzuki String Method (Japanese) involves a highly regimented music procedure. The teacher works with groups of students using the same string instrument, while exploring a series of musical skills and techniques. The program emphasises constant music repetition that leads students to mastery learning.

4. The Pace Method (American) provides keyboard based small group instruction procedures designed to be conducted by music educators trained in the Pace methodology. This well known procedure teaches complicated music techniques in relatively short periods of time.

5. The Manhattanville Music Curriculum Project (American) The principles of the MMCP curriculum cycles are flexible to meet the varying needs of students. The elementary grade cycles may be used interchangeably to develop curriculum to accommodate individual student pace. The four basic principles for students in the classroom are (1) personal discovery (2) creative exploration (3) conceptual understanding and (4) musical thought.

Even though musical creativity was not clearly defined in any of the literature, most writers agreed that creativity flourishes in situations where the emotional climate is one of acceptance and encouragement, and where the physical environment contains musical equipment and materials.

The literature substantiated that music may be approached as a skill acquired by experience, study or observation; as the skills and creative imagination in the production of music; or, as understanding and appreciation leading to qualitative judgements concerning music. The music education for the music laboratory concentrated on the following:

1. Exposed students to different types of music
2. Gave students knowledge of what activities and skills go into creating music
3. Gave students time to practice creating music

4. Developed student appreciation and discrimination in experiencing music
5. Developed student needs for music as a part of basic life skills

The music laboratory was established to make learning a participatory act of discovery for students. This program sought to establish in the primary grades, a base of experience that would be continued and expanded in the middle and high schools. As in other learning experiences, practice was required in gaining knowledge about music. In order to perceive and discover the students experienced, experimented and explored music.

Although the integration of music into the basic curriculum was not the primary function of this program, an attempt was made to establish a substantial linkage between the music laboratory and the regular elementary classroom teacher. There was a danger that classroom teachers would assume that they were not involved in the goals of the music laboratory since their musical training was limited. This program demonstrated that, given information about community resources and demonstrations of how much they can contribute to the music education of children, over a period of a year, principals and teachers, as well as school patrons, were encouraged to use and seek new resources to assist in the accomplishment of these goals.

The music laboratory helped to nurture the student's instincts to think in new ways, to pretend, to test possibilities, to set style, to judge and to think creatively. In the music environment students and teachers were encouraged to explore ideas and find new enjoyment in aesthetic education activities related to the curriculum. Music activities which involved group participation and activities which depended upon each student's unique contribution were designed to help them establish avenues for communication and to develop mutual respect. There was a wide variety of learning activities that provided an extensive range of roles and levela of interaction. As students shared their creative music, they gained new respect for alternative ideas and gradually became more willing to reveal their ideas and feelings to others.

Not all children had a strong self-concept of themselves as unique individuals capable of making creative decisions. The work in the music laboratory was supportive of the gifted and talented child often seen by his/her peers as very different in an unacceptable way. By participating and sharing varied music experiences the students developed a sense of belonging and helped each other to understand and value both the familiar and unfamiliar worlds they encountered.

Through the musical process of exploring various possibilities and alternatives and making decisions, the students began to understand their own thought processes and believe in their own ability to make musical decisions. Since these decisions lead to a wide variety of solutions rather than right or wrong answers, each student began to value their own uniqueness. As a result of motivation and environments essentially related to music, this program demonstrated that music can be an effective medium to involve the student in an experience that develops the psychomotor, cognitive and affective domains and interweaves them all into a more integrated person pleased with the music curriculum.

Students using exploration, invention and selection in the musical laboratory learned skills basic to life that contribute to their social development, personal development, functional citizenship, creative development and concept of the management of time. It expanded sensory links of experience by building gradually on past experiences and continuing in depth as the student learned to use sounds in progressively more complex form. Building concepts, classifying instruments and sounds, and organizing a sequence of sound patterns into passages were intended to be examples of the growing cognitive process.

Taking the improvisational approach did not negate the need for musical skills and understanding. The program stressed the development of musical learning through usage in a musical context so that learning becomes meaningful. (See Appendix AA.)

Youngsters with artistic talent can be discovered when they have the opportunity to work creatively in school. Music frees the child for expression in other forms and is a good foundation for other art experiences. The ability to project feeling through sound is needed by the actor. Freedom of expression and sensitivity is needed by the painter. Rhythmic training and a sense of phrasing is invaluable to the musicians, orator, writer and poet. The feeling for three-dimensional space that the sculptor achieves is useful in music and sound blending. A student that has been exposed to creative music will, in the future, be more responsive to all other art forms.

The development of musical concepts about melody, rhythm, harmony, form and expression were at the core of this personalized program. These concepts were developed through many different possible sequences and experiences. The student began with a series of percussion instruments (Orff) then was subjected to more complicated instruments. Confidence was developed by trying something new. Adequate planning was essential so that the student had an opportunity to grow with each added new challenge.

The basis for developing this type of music program was to develop a human experiential approach. Using an active functional procedure with music the children were able to develop a progressive realization of their own powers of musical expression, rather than a program of action directed toward given technical ends. The music laboratory was designed as a place where social interaction and music took place to increase the students perceptions of self and alert and refine the perceptions of others. In this atmosphere students were free to be themselves, to share ideas, sounds and experiences with other students, teachers and music professionals.

The average time allotment for student music laboratory participation was a minimum of two hours per week for 32 weeks (64 hours).

September	2 weeks	4 hours
October	4 weeks	8 hours
November	4 weeks	8 hours
December	4 weeks	8 hours
January	4 weeks	8 hours
February	4 weeks	8 hours
March	4 weeks	8 hours
Union musicians evaluated for two weeks (in music laboratory)		
April	4 weeks	8 hours
May	4 weeks	8 hours
June	2 weeks	8 hours
		68 hours

CHAPTER IV

THE PROCEDURE

This program was developed to incorporate the music laboratory activities into the expanded language arts and movement activities in the basic curriculum. Emphasis was placed on the following areas:

1. Beginning exploration and composition experiences with instruments leading to improvisation.
2. Creative movement and dance.
3. Rhythm and phrasing through choral reading and singing.

The project involved 19 gifted and talented fourth grade students in the establishment of an instrumental music laboratory. Over a school year, September 1978-May 1979, the students participated in activities at their school including exploring music, playing musical instruments and engaging in creative activities using an improvisational approach.

During the nine month period the students experienced the following:

1. Students were given instruction in the use of Orff instruments to acquire skills of musical patterns, rhythm and sound. Sessions were built around the Orff-Schulwerk Music for Children material and procedure. Carl Orff has in international reputation for his work with the Orff instruments which he

designed. His approach to teaching youngsters with gymnastics, dance and music is well recognized. (See Appendix F.)

2. The students explored the various career choices of musicians.
3. The students observed rehearsals and performances of the Oklahoma Symphony and Junior Symphony orchestras along with others on field trips.

During a five-month period, students assigned to the music laboratory participated in eight half-day workshops with local musicians at their school to gain first-hand knowledge about music, different instruments and their uses and the kinds of music that they play. For this purpose the following organizations participated: Junior Symphony of Oklahoma City, Four A. F. of M. musicians, Oklahoma City University music students, reed and string section of the Oklahoma City University Orhestra, music students from the Middle School and concert artists from Mid-America Alliance for the Arts.

4. The students hosted four professional music performances scheduled at Sunset elementary school for the entire student body. Prior to these performances, the students studied and discussed the music programs and then shared pre-performance concert information with other students at the school.
5. The students had informal visits and discourse with the performers before or after their presentations.

The establishment of the music laboratory enabled the students to acquire skills in working with the elements of music that included rhythm, melody, harmony, tempo, dynamic (volume) and form. In the activities using the Orff materials students explored the elements of music and put them together in interesting ways so as to acquire a sense of improvising with groups and as individuals.

During this period, students had an opportunity to learn more about the techniques of musicians as a single artist and as part of an orchestra. By participating as part of an audience at school and informal discussions with professional musicians these experiences became more real.

Experimentation with traditional musical instruments by "untutored" primary students was virtually non-existent in the Oklahoma City Public Schools. For a period of five months, students had first-hand experiences with more complicated instruments such as brass, woodwinds, percussion and strings. These instruments were supplied by local music companies.

The program utilized the services of an artist-in-residence who acted as the resident music specialist. This position existed for one year, August 1978-June 1979, and was jointly sponsored by the National Endowment for the Arts, State of Oklahoma Arts and Humanities Council, and the Oklahoma City Public Schools on a one-third shared salary basis.

The artist-in-residence provided the school and teachers with an expanding music program that was carefully incorporated into the regular program. This permitted individual music records on each student to be kept and later sent to the receiving school for advanced music placement. The fourth grade represented those students closest to the Middle School requiring early forecast for continued work in music.

The Artist-in-Residence had a post graduate degree and practical experience in the field of music that provided the music laboratory with a teacher, qualified in music, for the students. An additional role was to act as facilitator to the classroom teachers to integrate music into the basic curriculum.

The music program itself was child-centered and afforded a great variety of experiences for the young children in exploring and playing instruments and in creative improvisatory activities. Music was informal and natural, growing out of a less structured music period that allowed more spontaneity and afforded opportunities for individual attention.

The program began with percussion instruments with the following consequences:

1. Percussion instruments were explored many times before their full potential was realized.
2. Children were helped to move freely before significant interpretation of music was possible.
3. Meaningful involvement in music occurred as students orchestrated and played their original percussion scores.

Additional participants in this project were comprehensive in scope.

They included the principal of Sunset Elementary School, teachers, parents, school volunteers and patrons. Others involved and lending support to the music laboratory were the Field Representative of the American Federation of Musician's Union, Educational Directors of the Oklahoma City Symphony and Junior Symphony Orchestras, the Oklahoma City University, Dean of the School of Education, Music and Art Director of the Children's Theater and music specialist from the Oklahoma State Department of Music. Other participants from the greater metropolitan area of Oklahoma City included Sharp and Nichols Music Company, Director of BLAC, Inc. (Black Liberated Arts Company), Ballet Oklahoma and the Mid-Western Arts Alliance. There were agreements made with the Musician's Union to make other artists available to students at specified times. Instruments and necessary replacement parts for the music laboratory were provided without cost by local music companies.

The focus of the music laboratory instruction was directed toward the invididual student rather than the group. The purpose being to find as many ways as possible to stimulate them for musical action with special emphasis on individual student talent and improvisation. This very personalized program in music related to the needs of the individual student with consideration for the uniqueness of the human being and their potential for musical growth.

The program intended to establish a base of experience in the elementary school that would be continued and expanded in the Middle Schools and High School (grades 5-12). It was important for children to learn about musical structure through exposure to music, musicians, instruments and creative self-expression.

Traditionally in the Oklahoma City Public Schools, there has been difficulty in providing music programs in the elementary grades because of the low priority placed on the budget for staff and facilities. The materials have been inadequate and there has been no opportunity for student exploration with standard musical instruments other than simple percussion instruments often used in rhythm bands.

The variation of the theme in music that is part of improvisation is a mix of translation and artistic creativity developed by the individual improvisation is not part of the basic skills, but is training in how to think logically and creatively. What can be more basic to education than to train students to follow one idea logically and naturally then to thread in another related idea and weave them all into one. It accomplishes an analysis of a situation that makes for solid judgements.

During the music laboratory program not only were community resources valuable tools in education, but the community itself became more actively involved and more aware of the variety of innovative programs being conducted in the city's public schools. The state became involved in supporting the music laboratory program with a grant from the Oklahoma State Arts and Humanities Council. The Oklahoma City

Public Schools Board, Oklahoma City Arts Council and National Endowment for the Arts all made a substantial investment in the program by providing matching funds for the Artist-in-Residence and other performance activities for one year.

CHAPTER V

IMPLEMENTATION

This program covers twenty-four months of development/ activities directly related to implementing the Sunset Music Laboratory. Designed as a beginning model to be continued in the OCPS system, this writer worked to achieve a support system between community, school and student so closely woven that the parts would be difficult to separate. For the purpose of reporting the time line and implementation of the program, the parts will be reported together in four phases with a brief summary of each phase.

PHASE I

PRELIMINARY IMPLEMENTATION

Implementation Time Line

The music laboratory program was operational from October 1977 to October 1979. Several preliminary steps were taken that were fundamental to the success of the program.

FIRST THROUGH ELEVENTH MONTHS

PHASE I – PRELIMINARY IMPLEMENTATION

1. National funding sources for elementary school music programs were researched to ascertain the best approach to funding. (September 1977)
2. This writer attended a 3-day seminar on how to use the Federal Register as a source for information on new program funding, time lines, procedures of law, printed guidelines, proposals and distribution to state offices. (September 1977)
3. Specific differences and similarities were identified in respect to the following to decide upon which aspect of each would be most applicable to this program with a view toward receiving federal and state financial support. (September 1977)
    a. Arts Education instruction by specialists in specific arts disciplines, such as music, as usually found in traditional programs. Arts Education meets student needs in providing in-depth instruction when:
        - elementary students are given regular instruction in a specific art form;
        - interested or highly motivated students commit themselves to the study of an art (music); or
        - talented students have an opportunity to elect (music) courses which provide sequential learning skills.

b. Arts in Basic Education, the broadening of traditional experiences to reach all students by integrating the arts into the curriculum. These arts experiences serve as basic tools for the aesthetic and perceptual development of all children in the school when:

- elementary classroom teachers use music and dramatization in a social studies unit to teach a social or cultural concept; or
- student exploration of science or mathematical concepts through creative movement or music.

c. Specialized Arts Education classes or activities for students with special needs, as well as one-time experiences, designed for the entire student body. The curriculum might include special music classes for the gifted and talented. Short-term experiences, such as the occasional assemblies/programs to provide aesthetic enrichment and opportunities for all students to become both participants and audience.

As defined here, the music laboratory program included a balance of all three components: Arts Education, Arts in Basic Education and Specialized Arts Education. This balance was selected to assure maximum opportunity to meet guidelines and regulations published in their initial form in the Federal Register and their final form in the Code of Federal Regulations.

Beginning in October 1977, a series of meetings, contacts, and discussions were held preliminary to the initiation of the Music Laboratory Program. In October 1977, the following tasks were completed by the writer.

First Month

1. Meeting with the Director of Special Projects, National Association for Public Continuing and Adult Education to discuss and identify local universities that would cooperate with Oklahoma City Public Schools to give graduate credit to teachers for program development in the arts. With this effort, this writer hoped to provide the small staff of teachers at Sunset Elementary School, thirteen, an opportunity to receive graduate credit for work that they would be doing in writing curriculum and developing new strategies to work movement, choral reading and music into the basic skills required for the music laboratory program. This was not a successful effort.
2. A conference was held with the Oklahoma City Public Schools curriculum director concerning the elementary music program. The following important steps were accomplished:

a. A meeting with the Oklahoma City Public Schools Curriculum Director served to identify state and local resources available for the Sunset School Music Laboratory

b. A procedure was developed to meet with consultants and specialists to identify resource people under contract to Oklahoma City Public Schools and other sources within the curriculum department of the Oklahoma City Public Schools that would be helpful to the music laboratory program.

c. A procedure was developed to follow Oklahoma City Public Schools methods for evaluating elementary music material and authorization to conduct meetings beginning March 1978 with the following committee members: Director of Media, Elementary Facilitator for gifted and talented students, State Department of Education Music Specialist, two middle school music teachers, two elementary classroom teachers and three local musicians.

3. An informal meeting with Oklahoma City Public Schools Budget Director decided certain budgetary considerations in respect to payment of artists, for transportation, for concert tickets and other financial considerations that required documentation and budget numbers to be included in monthly print outs.

4. A conference with 14 elementary principals accomplished the following:
    a. Awareness of future Sunset music program to be part of informal meetings, 1978/79 for consideration of expansion in 1979/80.
    b. Discussion on plans and objectives for Sunset music laboratory.
    c. Requests for any principals with musical talent to participate in Sunset's opening day's activities August 1978.
    d. Request for any instruments or other music equipment in their schools that might be used for the laboratory or possible leads for locating music resources.

Second Month

1. The JDR 3rd Fund (John D. Rockefeller, 3rd Fund) was contacted for assistance. Specifically, the JDR 3rd Fellow assigned to the Oklahoma State Department of Education was contacted to identify and seek consultation with the following goals:
    a. to do a series of workshops with principals and staff in September 1978.
    b. to forward any pertinent information such as newsletters on arts funding through private foundations.

The JDR 3rd Fellow is an artist who has been chosen by the Rockefeller Foundation to work for a period of one year, not to exceed three years, with the State Departments of Education. This person is to act in a consultive role, whenever possible, and to provide services as a catalyst for change within systems, schools or group/teams of teachers. The JDR Fellow set a series of information/work meetings to take place Spring 1978 with Sunset School principal. Additional workshops would be designed for teachers to reinforce their interest in the Arts in Education philosophy.

2. Written and phone contact was made with the Alliance for Arts Education (AAE) to discuss funding procedures for a music education specialist position. The Alliance for Arts Education is a federal program located in Washington, D.C. that allocates seed money for planning grants involving the arts. This organization also provides short term consultant services. Since the services of the JDR 3 Fellow had been acquired in Oklahoma City, via the State Department of Education, request for funding was denied based upon a duplication of effort.

3. A series of meetings with the Oklahoma State Arts and Humanities Board were held to investigate possible sources for seed

grant to develop a program for 1978 using artist-in-residence (State).

a. Meeting to review Oklahoma State Arts and Humanities Council contracts for artist-in-residence position (1978/79).

b. Submitted request for seed grant from Director for materials and supplies needed for the artist-in-residence (1978/79).

A meeting was held with the Arts and Humanities staff. Specifically, this writer contacted the Director of the Oklahoma State Arts and Humanities Council and received approval for application of one artist-in-residence position. This was achieved through three-way funding in the following manner:

a. $3,000 from the local school district;

b. $5,000 from the National Endowment of the Arts through the Oklahoma State Arts and Humanities Council;

c. $2,000 from the Oklahoma State Department of Education.

Support for these funds came after two months of meeting (October 1977-December 1977) with two administrators from the State Department of Education: the Arts in Education Specialist and the Music Specialist, responsible for curriculum. Their aroused interest in the music laboratory model insured the position of Artist-in-Residence.

The meetings in October 1977 with the State Department of Education Specialist were important to the progress of the music laboratory program. The Arts in Education Specialist is responsible for the program that assists in developing demonstration schools throughout the state. Each site attempts to express the arts in their own fashion reflecting a variety that meets the needs of the school and the community it serves. The program delivers appropriate resources to the schools, principals and staff as well as direct services to the children.

The State Department of Education does not design arts programs for local school districts. However, when programs are designed and school systems or individual schools need support or assistance in the implementation, the State Arts Specialists then provide help. In the case of Oklahoma City Public Schools, no provision was open to hire an elementary music teacher. There was no job classification in the entire school district below the middle high school. For this reason, assistance was sought from the State Department of Education Specialist and the Oklahoma State Arts and Humanities Council to team with Oklahoma City School district to add an artist-in-residence in music to the Sunset staff for school year 1978/79. When this position was approved, it was the first time that an artist-in-residence in music had been hired below the middle high school level. The records indicate that only one and two-day residencies in visual arts had been approved for elementary schools prior to 1977.

Meetings with the Arts in Education Music Specialist, State Department of Education, in October 1977 were equally important in that, ways were discussed to do the following:

a. Identify educational trends in state music programs for middle and high school.

b. Preview music text book materials being reviewed by his office for state adoption, 1978.

c. Review Oklahoma State laws governing textbook money allocations to state school districts.

d. Identify local music businesses, organization/union officers or contact person(s) to secure instruments for program.

e. Identify local individuals, groups or union persons to act as resource people in the schools to work directly with students.

4. During October 1977 and November 1977 meetings were held with the State Regent, State Office of Higher Education, to discuss the following procedural matters:

   a. Question: How many hours can a non-certified teacher work with students in the classroom?

      State Regent: A total of 20 days.

b. Question: What legal problems do you anticipate with the Sunset music laboratory program?

State Regent: Each student should have in their file a statement from their parent/guardian giving their consent that the student could participate in the music laboratory for music instruction.

c. Question: What procedures are necessary to get graduate credit for teachers involved in the development of the elementary music laboratory for gifted and talented students?

State Regent: The Division of Continuing Education at the University of Oklahoma or Oklahoma City University requires that you submit projected course title/subject related syllabus materials to a review panel. The procedures/requirements forms and any needed information are available at campus offices.

5. Several meetings with the Educational Director for the Oklahoma City Symphony achieved some important considerations for the program October 1977-November 1977.

   a. A young people's concert was designed for the winter of 1978.

   b. Permission was secured for Sunset music students, 1978/79, to sit in on a rehearsal of the full Oklahoma City Symphony Orchestra and to meet the maestro of the symphony.

c. A one-day service program was designed, 1978-79, to involve the Junior Symphony to include one concert performance at Sunset school and demonstration work with students in the music laboratory.

The meeting had several purposes in the form of external and internal activities. Its plans were designed to give students in the music laboratory program an opportunity to see musicians of different ages, different stages of development, in different roles. Additionally, the plans were made to develop student audience skills at the school and in the professional auditorium setting.

6. Further meetings during October/November 1977 considered problems of financial assistance. The meetings held with the Education Director, Oklahoma City Arts Council and Chairperson of Community Organizations Response to Education (CORE) were twofold:

   a. To forecast financial assistance to fund a series of concert programs at city institutions away from Sunset School.

   b. To forecast financial assistance to fund a series of individual concert programs held at Sunset School.

Third Month

1. Community organization's budgeting sources, past grants and budget allocations were studied for possible funding sources in music.
    a. Local organizations, officers and board members were identified for budget assistance to develop concert series, using information supplied by the Oklahoma City Arts Council.
    b. Names and necessary procedures were identified in respect to the acquisition of small grants, (under $500) to provide money for local musicians to work directly with students at Sunset School.
2. The Oklahoma City Public School Board minutes were reviewed to determine policy in regard to elementary music education. The following factors were considered:
    a. Policy on payment voucher procedure for artists/consultants working with elementary students.
    b. Oklahoma City Public School Board regulations on permission and travel permits for students participating in more than one field trip experience.
    c. Oklahoma City Public School Board regulations on use of buses for field trips.

d. Oklahoma City Public School Board regulations/procedure for elementary student visitations to middle schools.

e. Oklahoma City Public School Board regulations on payment for substitutes for teachers attending workshops.

f. Oklahoma City Public School Board regulations on costs and procedures for convening teacher writing workshops prior to the beginning at the close of the school year.

3. Important meetings were held with Local 375 Union Band with the following results:

   a. Informal discussions held with the Executive Secretary to discuss the plans for an elementary music laboratory, including its objectives.

   b. Requests made to the executive secretary for services of union personnel at the Sunset music laboratory.

   c. Requests for any sources to secure old instruments and musical equipment to be used at Sunset music laboratory.

   d. Formal request was made at the Local 375 Union Band monthly board meeting to request services of the union musicians to donate volunteer time equal to 68 hours of contact time with students to be used for direct instruction and music demonstration.

4. Conferences with the Baton and Keyboard Club, Inc., a social organization for local composers, arrangers and band leaders yielded the following results:
   a. Meetings were held with the club president to discuss the goals and objectives of the Sunset music laboratory.
   b. Requests were made of services from musicians equal to 68 hours of contact time with students to be used for direct instruction and music demonstration for the school year 1978/79.
   c. Requests were made for the services of three members to act as judges in selecting talented elementary students.
5. The OCPS prgram guidelines for gifted and talented students were reviewed. The results were as follows:
   a. Guidelines for the selection of gifted and talented students were reviewed with the Elementary Coordinator.
   b. Request was made for equipment funds to be used for Orff instruments for the project. It was found that additional OCPS district funds could not be used for instruments or music during any phase of this elementary music program.
6. A review was made of State Department of Education guidelines and funding procedure for gifted and talented programs with the following results:

a. A review of the state guidelines for new program monies the State Department of Education Specialist for gifted and talented programs.

b. Request made for Sunset parent workshops.

c. Request made for State Department of Education teacher/facilitator to work with classroom teachers and artists in contact with gifted and talented students at Sunset School

7. The president of the Baton & Keyboard Club, Inc. organization arranged a meeting with the executive board to:

a. Formally requested time to present Sunset Program plans and objectives to the general membership.

b. Formally requested three members to act as judges for selecting talented elementary students during the school year 1978/79.

c. Formally requested services of members equal to 68 hours of contact time with students to be used for direct instruction and music demonstrating during the school year 1978/79.

Fourth Month

1. Several meetings with the vice presidents of local music companies were held with the following results:

   a. Discussed possible donations of old music instruments to the Sunset program.

   b. Discussed overview of plans and goals of the Sunset program.

   c. Discussed support with volunteer services.

   d. Made a formal request for contributions of music equipment inventory no longer suitable for rental or sale. Arrangements were made to have sets of instruments loaned to Sunset School on a rotation basis so that students could explore and use them. The inventories included all extra reed and strings for instruments necessary for the period of usage (4 months). This later provided the students with reed, brass, percussion and string instruments under the care of the artist-in-residence.

2. A curriculum department meeting was arranged with high school and middle school band directors to set plans for concerts in the elementary schools. The following results were accomplished:

   a. A commitment from four middle school and two high school band directors to participate in the Sunset music laboratory for the school year 1978/79

   b. A commitment was agreed to by the Curriculum Services Department Director to provide release time for students and band directors to participate in Sunset music laboratory during the school year 1978/79.

   c. A program of student workshops and concerts at Sunset School was established for the second semester (January-May 1979).

3. A meeting was held with Oklahoma Symphony Education Director to submit program request through existing middle school "Opening Doors" funding yielded the following results:

   a. A formal request was made of the Educational Director for services for Sunset program from existing "Opening Doors" concert fund, formerly reserved for middle schools.

   b. Discussion of tickets for students and teachers to participate in the "Opening Doors" Young Peoples Concert Series. Requests for January 1979 concerts were approved for twenty-five tickets.

   c. Requests were also approved for services from the Oklahoma Symphony to permit students from the music laboratory to meet the maestro (winter 1979) after viewing a dress rehearsal of the full symphony.

4. **A meeting was held with the manager of BLAC, Inc. to arrange** the co-sponsoring of a concert series with the Mid-America Alliance with the following results:

   a. The meeting with the Manager of BLAC, Inc. discussed possible programs and artists that would provide the best support for the Sunset music laboratory.

   b. Reviewed the artists available for concerts in the 1978/79 guest series and selected appropriate programs.

   c. The programs selected were the New York City Road Company of "The Wiz" for February 1979 and "The Billy Taylor Trio" for April 1979.

   d. Letters of Intent were submitted to Mid-America Alliance through a cooperative program.

Fifth Month

1. A subsequent meeting with the Oklahoma Symphony Educational Director led to the following:

   a. A discussion of the cost of a 1978/79 music performance program at the music hall.

   b. Observation of one Oklahoma City Symphony Concert (Opening Doors Program) given for middle school students.

   c. Requested a notice to be posted in the symphony rehearsal hall asking for volunteers to work 15 hours over a 5- month period with students at the Sunset Elementary music laboratory.

2. A firm commitment was arranged between BLAC, Inc., and the Mid-America Alliance for a concert series:

   a. Plans were made to bring "The Wiz" during Black Heritage week February 1979 with students to see the performance and meet with the cast.

   b. Plans were made to bring the "Billy Taylor Trio" to Oklahoma City in April 1979 to do the following:

      (1) Conduct an elementary student workshop on jazz and improvization.

      (2) Conduct high school music students workshop, using instruments and improvisation techniques with Sunset students observing.

      (3) Conduct an Oklahoma City Public Schools curriculum department teacher/administrator workshop on integrating jazz into the curriculum.

      (4) Conduct a formal jazz concert with the entire trio at Central Innovative High School.

3. A conference with the Director of the Oklahoma City Junior Symphony finalized program dates, 1979, volunteer involvement and student contact time on behalf of the Sunset music laboratory.

4. Four informal meetings were held with local music companies to discuss the donation of musical instruments and the possible purchase of rhythm instruments and Orff instruments to be used by Sunset elementary students.

Sixth Month

1. Meetings with eighteen individual musicians, to acquire services

for the Sunset music laboratory, resulted in tentative offers of assistance from six unemployed music majors from Oklahoma University for the first four weeks of school Sept. -Oct. 1978.

Seventh Month

1. Informal meetings were conducted with five individual musicians who had previous teaching experience, to begin reviewing state adopted materials that could be ordered for use in the Sunset music laboratory. The committee membership included the Chairperson, Director of Media Services, two traveling music teachers from middle schools, five musicians, Baton and Keyboard Club, Inc. involved in program, two classroom teachers from Sunset, one Oklahoma City University music professor, one Central State University music professor and this participant. The following results were accomplished:
    a. Six book company representatives were allowed 30 minutes each to make presentations to the committee.
    b. Using Oklahoma City Public School guidelines for evaluating materials, the committee was divided into two groups to review the same materials.
    c. The two groups rejoined and discussed their selections and made tentative choices in the large group, based upon presentations.

d. Committee members decided to meet again in April and May 1978 to review other possible sources of music materials and instruments before making final orders for purchase before deadline date of June 30, 1978.

Eighth Month

1. Tentative commitments were received from fifteen individual artists from the musicians' union, covering classical, folk and jazz music. The musicians skills were in the following areas: string (three), brass (three), woodwind (three), piano (four), drum (two). Primarily these volunteers were retired or did not depend on music as their sole supportive income. There were five men and ten women. The following identifications and agreements were made:
    a. Orientation program with pre and post involvement activities at the school would consist of no more than eight hours.
    b. Student contact time would not exceed twenty hours.
    c. Musicians required a review of personal schedules 90 days prior to final confirmation and due dates at school.
    d. Five of the retired musicians in the group agreed to continue participation in the review evaluation of music books, materials and instruments used in the laboratory.

Ninth Month

1. May 1978, no new activities - close of schools.

Tenth Month

1. Commitment was received from six music companies to provide all needed instruments on a rotation basis during the 1978/79 school year for the Sunset music laboratory. Music companies that regularly service the school district use a bid system as provided by district regulations. After two or three years many of these instruments are no longer satisfactory for rental service or no longer the quality or standard to be used as part of the music companies' inventories. In addition to this fact, there were very young students who had not had an opportunity to work with instruments. This project was designed to bring these two set of circumstances together to give young students an opportunity to use instruments, at no cost to the school or individual students. After meeting with the owners of the music companies, final commitment and arrangements were made to have sets of instruments lent to Sunset School, on a rotation basis, so that students could explore and use the instruments. The inventories included all extra reed and strings necessary for the period of usage (four months). This provided the students with reed, brass,

percussion and string instruments. Each company developed a set of instruments that would be available to the school for four weeks. In this way all of the companies could have equal time to provide the services. Music instruments used in the music laboratory were: 4 Flutes (on loan), 4 Clarinets (on loan), 4 Cornets (on loan), 4 Trombones (on loan), 2 Alto Saxophones - purchased at reduced rate for project by Oklahoma City Arts Council, 2 Drums and small percussion instruments, 2 Violins, 1 Piano, 1 Harp, 1 Viola - accessories and supplies on loan from Grover Clevelend Music Center for school year 1978/79, 24 Recorders - purchased by Oklahoma City Public Schools. (See Table 1)

2. Final proposal was submitted to Oklahoma State Arts and Humanities Council for artist-in-residence with a specialty in music for Sunset School.

3. Met with Vice President, Sales and Service KEBC Radio, Oklahoma City, Oklahoma, to arrange media involvement in Sunset program. The call letters KEBC are advertised as Keep Every Body Country. The station specializes in Country Western Music. Ways were discussed to do the following:
    a. Include Sunset music laboratory students in the Opening of Country Music Month - October 1978.
    b. The use of remote units for a day of broadcasting from

SUNSET MUSIC LABORATORY

INSTRUMENTS PURCHASED BY

OKLAHOMA CITY PUBLIC SCHOOLS

September 1978

20	Recorders
5	Sets of Orff Instruments (6 sizes each)
8	Sound Kits (18 Primary Rhythm Instruments each)
16	Tambourines
1	Banjo
2	Guitars
16	Auto Harps
2	Saxaphones
6	Portable Electric Key Boards

Books, tapes and other media equipment are listed under Media Center Inventory File.

TABLE I

Sunset School.

c. Lunch with local Country Western music stars at Sunset School.

d. The establishment of a KEBC billboard for the school playground during October 1978.

4. An inventory was taken of unused music equipment that was salvageable for the Sunset laboratory. The following instruments were located in four middle schools.

   a. 5 autoharps, 2 tubas, 1 small harp, 1 viola, 4 tambourines and 6 portable electric keyboards.

   b. Scale model of orchestra, demonstration posters of instruments and consumable paper items related to music curriculum.

   c. Materials for sound exploration, 2 typewriters, 6 waste baskets, cafeteria equipment, metal tubing, metal bung wrenches, plastic, glass, wood and metal containers in eightsizes were requisitioned for Sunset laboratory.

5. Meeting with Kentucky Fried Chicken, District Manager, to discuss donations of twenty box lunches to be used by guest artists, radio disc jockey's, during Country Western Music Month, October 1978. Agreement was reached and negotiable letter was sent to this writer with instructions to give at least 24 hour notice to manager of local Kentucky Fried Chicken

dealership prior to pick-up date. This writer visited the local manager, explained the program and on the day of pick-up the packages included a number of gifts of the promotional type including pens, pads, key rings and raincaps.

Eleventh Month

1. Order for materials and equipment were written and approved for purchase in June to appear on the Oklahoma City Public School Board agenda for expenditure approval at the first meeting in July.
2. The "I Like To Be Me" performances at school required proper lighting, staging and acoustics. The Tell-A-Tale Throup was a small touring company with eight musicians. They traveled by van with easily portable sets, but required one hour set up time, a dressing space and electrical outlets. The services included performance, post activity workshop with students in classrooms and post activity workshop with teachers after school. Suggested list of motels near the school and restaurants were forwarded to Little Rock, Arkansas office.
3. An overview presentation was made of the Sunset music laboratory to the Community Organizations Responsive to Education (CORE). This group had been primarily concerned with middle school students. It was important to the project to have this

organization's support since they provide programs, professional resources, subject area consultants and volunteers. The Educational Director, Oklahoma City Arts Council, arranged for this writer to join and meet with this group at all their monthly meetings to:

a. Encourage them to expand their services to the elementary school.

b. Provide guidelines on how the services could be implemented to support the Sunset music laboratory. (See Appendix A.)

4. A CORE member organization, Ballet Oklahoma, confirmed a request to do a "Run Out" (dress rehearsal) performance at Sunset School with a small dance group and six musicians. The director was agreeable and pre/post involvement activities were planned and made available for distribution to teachers. However, the directors contract was not renewed and this planned activity was abandoned.

5. The Coordinator of Volunteer Services, Oklahoma City Public Schools was requested to assign one person to Sunset School each month to provide a minimum of two days clerical service needed to support the music laboratory activities and workshops for school year 1978/79. The volunteer provided was the same person each month, a resident of the Sunset School area, and her services were invaluable. Originally assigned for only 2

days, the person increased her volunteer days to four per month.

6. Wrote and submitted proposal for Oklahoma City Public Schools staff development mini-grant. To encourage innovative staff development and student programs, initiated by any district employee, the mini-grant proposal system was available. The requests may not exceed $4,000, and funds are not available for salaries. The one-time fee is not renewable and must be spent during the approved school calendar (September-May). All unused funds are returned to the general fund at the end of the school year and are not retrievable. The proposed mini-grant was approved. (See Appendix B.)

SUMMARY

The approval of the mini-grants laid the foundation for the end of the preliminary phase of this program and initiated the second phase. Several important steps had now been accomplished. All basic preparation had been made for the music project and resource funding had been acquired. Additionally the all-important commitment from the school and community had been achieved.

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SUNSET MUSIC LABORATORY PROJECT
Performance/Activities
In-School and at Other Sites
September 1978-May 1979

ACTIVITY/PERFORMANCE	SCHOOL SITE	OTHER SITE	ATTENDANCE		COST		SPONSORING ORGANIZATIONS
			STUDENTS	TEACHERS/ OTHERS	DISTRICT	OTHERS	
1. PERFORMANCE: "I Like To Be Me," Tell-A-Tale-Troupe, Little Rock, Arkansas	x		145	11	-0-	$ 500.00	Oklahoma City Arts Council
2. WORKSHOP/PERFORMANCE: Falderal String Band	x		145	24	-0-	$ 400.00	K.E.B.C. Radio Station
3. LUNCHEON: Falderal Band	x			12	-0-	$ 29.00	Kentucky Fried Chicken
4. WORKSHOP/PERFORMANCE: Aeolian Chamber Players	x		145	18	-0-	-0-	School of Music Faculty Oklahoma University
5. LUNCHEON: Aeolian Players	x			5	-0-	$ 15.00	McDonald's Corp.
6. LUNCHEON: 96 Meals Evaluation Team		x		16	-0-	$ 408.00	Furr's Cafeteria
7. DRESS REHEARSAL: Oklahoma City Symphony		x	19	5	-0-	-0-	Oklahoma City Symphony
8. PERFORMANCE: "The Wiz"		x	132	188	$198.00	$44,152.00	Blac, Inc.
9. STUDENT/TEACHERS' WORKSHOP: "The Wiz" Cast	x		18	28	-0-	$ 500.00	Blac, Inc.
10. LUNCHEON: "The Wiz" Cast	x			18	-0-	$ 20.00	Sunset PTO
11. WORKSHOP/PERFORMANCE: Oklahoma City Jr. Symphony	x		145	12	$ 12.00	-0-	Oklahoma City Jr. Symphony
12. PERFORMANCE: Senior Students, Oklahoma City University - Music School	x		145	19	-0-	-0-	School of Music Oklahoma City University
13. PERFORMANCE: "The Billy Taylor Trio" Concert		x	90	82	-0-	$1,118.00	Blac, Inc.
14. INSTRUCTIONAL SERVICES WORKSHOP (2 Hours) with Billy Taylor CURRICULUM DIRECTORS STAFF WORKSHOP (1 Hour)		x		56	$200.00	$ 200.00	Blac, Inc.
15. STUDENT WORKSHOP/ PERFORMANCE: At Central High School		x	240	18	$180.00	$ 220.00	Blac, Inc.
16. STUDENT/TEACHER WORKSHOP: Sunset Elementary	x		19	27	$100.00	$ 200.00	Blac, Inc.
17. RENTALS: Two Grand Pianos School/Concert Hall	x		-0-	-0-	-0-	$1,024.00	Larsen Music Co.
18. PERFORMANCE: Arts Place II - demonstration/concert	x		19	3	-0-	$ 330.00	"Mantis Trio", Arts Place II
19. PERFORMANCE: "Simon Says Smile"	x		145	11	-0-	$ 90.00	Drama Department Oklahoma City University
DISTRICT COST					$690.00		
In Kind Services to the OCPS District						$49,206.00	

TABLE 2

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PHASE II

SCHOOL IMPLEMENTATION

FIRST SEMESTER

The second phase was primarily concerned with school implementation. Four necessary steps were needed to make the program operational. The music laboratory was initiated. Workshop training was established along with beginning of the concert series. Finally, but not least important, student music training was started.

TWELFTH THROUGH SIXTEENTH MONTHS

Twelfth Month

1. The formal planning meeting with the School Arts Cultural Committee of the Parent Teacher Organization (PTO) was held to discuss last minute details for the first day of school, introducing the Sunset teachers to the artist-in-residence, volunteer musicians and music company representatives. Successful parent involvement occurred as a result of early planning:
    a. From April 1978 to June 1978, bi-monthly meetings were held with the president and board members to plan a summer program of activities, to paint and decorate the music laboratory.
    b. The president elect for school year 1978/79 served on the PTO board (1977-78) and was aware of the initial planning for the program, so an easy transition of details for the program occurred June 1978, without change of priorities.
    c. From June 1978-August 1978 a small group of parents were appointed by the president to serve as the School Arts Cultural Committee.
    d. The committee accomplished the laboratory painting and final preparation for the opening day activities for teachers and brown bag luncheon August 1978. This committee also came up with the idea (VIMS) for visiting musicians - "Very Important Musicians at Sunset".

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2. Opening day activities at Sunset School, August 1978.

An orientation program was held for the entire professional staff, August 23, 1978, three working days before school officially opened for students. Administrator/teacher pretests were administered in classroom before opening activities began at 10:00 A.M. The music laboratory had displays of music instruments, materials and textbooks. The librarian explained the procedure that was instituted to keep active records of the instruments on loan to the school. In the cafetorium informal instrumental music presentations were scheduled every fifteen minutes by Oklahoma City University students, Moon Middle School students, Northwest Classen High School students and four administrative staff personnel. At mid-day a brown bag luncheon was available to teachers and visitors, courtesy of the cooperating music companies participating in the music laboratory program and served by the Parent Teacher Organization representatives. The afternoon was scheduled to allow an over-view of the music program, presented by the new Artist-in-Residence. Participatory activities were conducted by this writer, as were introductions of six of the musicians that would be part of the volunteer group of musicians and representatives of the music companies that were donating instruments to the students for use throughout the school year. The day was spent introducing people that would be working together during 1978-79 on the Sunset music laboratory program pre-tests

3. Letters were written to the Bell Telephone Laboratories, RCA Recordings, Peaches Record Company, Western Electric and others for assistance with permanent and rotating displays related to distinguishing sounds. Five portable displays and teacher lesson plans were sent to the school as permanent gifts to Sunset, as were sound exploration records. The Telephone Company and Western Electric give presentations with sound equipment. Other correspondents indicated regret that they had nothing suitable for the age group of our students.

4. Transportation by school bus was arranged for eight performances October 1978 to March 1979. Requests were made to retain the same driver for all trips. The cost, dates, pick-up and delivery times were all scheduled in September. Standard Oklahoma City Public Schools travel permit slips were kept on file at the school office. Five working days before each trip the transportation department required that we reconfirm dates/times to book our regular driver. Students were assigned regular seats to be used on all trips. Artist-in-Residence called in late September to ask for student orientation to provide training for future bus travel.

    a. A member of the Transportation Department discussed bus safety features, exits etc.

    b. Reporting missing students.

c. Reporting safety hazards.

d. How to behave during tornado warnings/snow storms/warm weather.

e. Need for seat assignments and why they were used.

5. The following activities were accomplished during planning sessions with School Principal:

a. Development of individual student record system and daily log. (See Appendix C.)

b. Pre-test date and time for teacher and students.

c. Classroom observation procedure to be used during the year 1978-79 for artist-in-residence and students.

6. Artist-in-Residence, was a graduate of Oberlin College with a master's degree from the University of Oklahoma in piano and voice with no music education background or experience. Her additional talents included proficiency in guitar, flute, trumpet and activities in dance and dramatic/musical theatre with directing experience in both. At age thirty two she had done a series of concerts and lead roles in musical productions in six states with challenges to her voice from light opera to comedy. Being a mature, self-directed artist she worked well independently and in groups. She had just completed a series of voices and songs for cartoon films, Disney Productions California, before accepting the residency in Oklahoma at Sunset School. We were fortunate that her husband was taking a post at

University of Oklahoma, Norman, and she was available and willing to commute to Oklahoma City for this program. The artist-in-residence was responsible for the directed teaching in the laboratory and the care, maintenance and security of the instruments used by students in the music laboratory.

7. Early in September 1978 requests/permits were distributed and collected (travel permits) to be used for all activities away from school during the project 1978/79. These permits were photo copied and kept on file at the school and the service department transportation office. This procedure allowed the bus driver a list of regular riders, seats were assigned from this list to facilitate count, lost property, identification of missing/late students and student identification by name. The seat assignment plan provided a consistance to our arrangement for young inexperienced students that led to very efficient and effective bus travel when quick loading/unloading was imperative to maintaining district transportation scheduling. Parents were notified of each performance, as it occurred, and could elect to keep the student from participation to any given trip. Once the permit was on file and notices sent home in advance of the program, the students were automatically transported from school. The burden of responsibility to detain the student was fully on the parents.

8. Met with the gifted and talented facilitator and building principal to

discuss the gifted and talented students forecasted for Spring 1978 and the actual number of gifted and talented students registered September 1978 in the 4th grade.

Developed plans for the first 3 hour evening meeting with parents of gifted and talented students. The following items were selected for discussion:

a. Special problems for the creatively gifted student.

b. Exercises to encourage creative thinking and problem solving.

c. Suggestions to parents on how to help support gifted students, reduce anxieties, and how to help support meaningful rewards.

d. Music program to encourage gifted students to approach learning as experimentation, so that they become enthusiastic about developing their creative characteristics.

e. The State Department of Education and Oklahoma City Public Schools program goals for 1978/79.

f. Parent suggestions for topics/guest speakers 1978/79.

9. Two students with previous music experience and four students presently engaged in private lessons were excluded from the program at the request of their parents. Originally the program was designed for 3rd and 4th grade students, however,

the principal, PTO board and parents of the gifted and talented students felt that the program should lead directly to the middle school experience. The parents concern over lack of continuity for third year students, prompted this writer to restrict the program to only fourth grade students.

10. Final meeting with music company representatives, Oklahoma City Public Schools security officer, principal, director of media services and this writer for the purpose of discussing security and liability of instruments on loan to Sunset music laboratory. The existing Oklahoma City Public Schools insurance covered the instruments on loan to the school. The school librarian established a record system for receiving, cataloging and maintaining loaner instruments from the music companies. The librarian was given the responsibility for keeping arrival and departure dates for all materials on loan. (See Table 3) This procedure was well thought out by the coordinator of media services and so additional insurance was not required. In addition to laboratory classes, fourth year gifted and talented students could check the instruments out from the librarian for short term independent use in the laboratory providing their name appeared on the check out sheet. The librarian, the principal and the artist-in-residence were allowed to sign for the instruments and related supplies delivered to the school. (See Appendix D.)

11. To take best advantage of student time at the laboratory each of the

SUNSET MUSIC LABORATORY
DELIVERY/PICK-UP SCHEDULE
FOR SHORT TERM INSTRUMENT LOANS

Jan 8 - Jan 23	Jan 23 - Feb 20	Feb. 20 - Mar 20	Mar 10 - April 17	April 17 - May 8
Billye June Evans Music Co.	Billye June Evans Music Co.	Billye June Evans Music Co.	Billye June Evans Music Co.	Billye June Evans Music Co.
Chenoweth & Green	Conn Music Co.	Chenoweth & Green	Chenoweth & Green	Conn Music Co.
Conn Music Co.	Jenkins Music Co.	Conn Music Co.	Conn Music Co.	Driver Music Co.
Jenkins Music Co.	Larson Music Co.	Jenkins Music Co.	Driver Music Co.	Jenkins Music Co.
Larson Music Co.	Rawson Music Co.	Larson Music Co.	Jenkins Music Co.	Larson Music Co.
Sharp & Nichols	Sharp & Nichols	Sharp & Nichols	Larson Music Co.	Sharp & Nichols
			Sharp & Nichols	

TABLE 3

one-hour sessions had three parts. The amount of time spent at each procedure changed as the students progressed. The ultimate lessons being a brief warm-up of movement, general information exchange, choral group process, and extended time devoted to the music laboratory experience with improvisational freedom.

Explanation of time arrangement per hour session:

Movement activities are intended to free up the student to open-ended activities, to trust their judgement and to participate in muscle relaxing activities that lead to body/music rhythm.

Language-Choral reading-singing — structured/improvisational choral reading activities intended to assist students in voice control and phrasing to develop rhythm/timing and tone. Related to basic curriculum.

Music — Directed music lessons with activities and instruction leading to discovery of individual talent and techniques of improvisation.

For this program the writer used choral reading, and movement as vehicles for freeing expressions and developing rhythmic independence. This ultimately lead to phrasing of patterns applied to melody, patterns of composition experience with percussion instruments of indefinite pitch and work with tonal penta-scales.

The music laboratory: (1) created an atmosphere conducive to development of self-discipline and leadership qualities; (2) enabled students to acquire skills in music that extend their expressive abilities; (3) increased their knowledge and appreciation of specific styles of music and, lastly, (4) develop talents, abilities and interest in their own potential in music.

SESSION:

The average time allotment for music laboratory participation was a minimum of two hours per week for 32 weeks (64 hours). Each month's program was designed to increase in difficulty to take students where they were and move them to more complex assignments over the four-week period in each month.

MUSIC LABORATORY
STUDENT ACTIVITIES FOR SEPTEMBER
WITH ARTIST-IN-RESIDENCE

Movement: Locomotor, non-locomotor, space, self-space, general space, direction, level range, pathways, focus.

Choral Speaking: Student introductions, expanding sentences, reducing sentences, transforming sentences, singing sentences.

Music: Body sounds, clapping, snapping fingers, patchen, environment sounds, and vibrating sounds, introduce primary percussion instruments.

12. The Oklahoma City Arts Council continued to provide consultation

assistance on locating both volunteer and financial help to bring programs to Sunset, at no cost to Oklahoma City Public Schools. Through the efforts of the Oklahoma City Arts Council Director, the Educational Director and the School Arts Cultural Committee (SACC) task force, the costs for student performances were absorbed by the council. An over view of the 1978/79 Sunset Laboratory Program was presented at the opening meeting to the Oklahoma City Arts Council, Executive Board. Pre-concert contracts and funding were handled by the Oklahoma City Arts Council staff, with this writer. According to Oklahoma City Public School's budget policy, buying tickets and paying bills via voucher takes four to six weeks and may only be submitted for payment after the service has been rendered. This procedure precludes the use of most artists, who are self-employed and require immediate payment. The pay arrangement with the Oklahoma City Arts Council solved this problem. From October 1978-April 1979 informal meetings were held with the Director and any needed contact or announcements to the board on the progress of the program were made through the Director's report.

13. Through arrangements with KEBC Radio Station and Oklahoma City Arts Council, the Falderal String Band was contracted to play at Sunset School, the first week of October, to kick off "Country Music Month".

14. The School Arts Cultural Committee (SACC) of the Parent Teachers

Organization (PTO) and the PTO Board reviewed Opening Day activities and decided upon the following activities to be carried out from October 1978 - May 1979:

a. To provide refreshments for visiting artists and for guest performances involving all students.

b. To raise money for sheet music, records and other supplies not covered by district funds.

c. To donate popcorn sale money raised on the 2nd and 4th Friday of each month to defray expenses of music program not covered by district funds.

d. To be responsible for one week advance notice of performances to senior citizens in community and provide transportation to school when needed.

e. To have this writer design the advance notice form to be used for distribution to Parent Teacher Organization membership.

15. This writer held the first teacher training workshop September 1978, "Creating the Climate" using active participation and sound exploration. The agenda covered:

a. The environment for learning.

b. The five stages from closed to open relationships (status quo, questioning, awakening, confidence, trust).

c. Two variables of the trust relationship with music in the classroom: time and intensity.

d. Relating district goals to music

e. I'm OK You're OK - Music

16. The last week of September 1978, during School Open House, the Sunset music laboratory officially opened with a daytime musical performance for all of the students, "I Like To Be Me" presented by the Tell-A-Tale Throup of Little Rock, Arkansas. The presentation was done in the round with tent-like canopy and ultraphonic sound system. The different members of the cast visited classrooms after the performance and did work with students; later in the afternoon each classroom visited the laboratory. The idea was to develop a trust relationship throughout the student population. At this point of the program, there was fear among parents and teachers to avoid, at all cost, the feelings of students-the Have's and the Have Not's syndrome. The opening performance with the opening of the laboratory was done to involve all of the students. While some classes were with artists in the classrooms other classes went to the laboratory for a tour with the artist-in-residence.

17. Country Music Month was kicked off at Sunset School by the Country/Western "Falderal String Band" with a full stage performance of music that included homemade instruments and violins, guitars, banjo's, bass, and singers. They gave history of music, repeating

sounds, listening to learn, memory, rhythms of different regions, same songs with different instruments and participation. Three KEBC disc jockey's came to introduce the band and join in on stage with the members of the band. Each artist visited in a classroom with an instrument for approximately 15 minutes. The School Arts Cultural Committee served the Kentucky Fried Chicken, donated lunches to the artists before they returned to the rodeo grounds for their afternoon performance. All of the Sunset students began working with regular classroom teachers on lyrics for their own country western song. The music laboratory students began working on rhythms of country western songs and the lyrics.

MUSIC LABORATORY
STUDENT ACTIVITIES FOR OCTOBER
WITH ARTIST-IN-RESIDENCE

Thirteenth Month

1. Movement: Expand previous lessons. Tempo pulse, accent.

   Choral Speaking: Analyzing, transforming language, picture reading.

   Music: Review of primary percussion instruments.

   1. Rhythm chain as a pattern, student rhythm exchange without written notation.
   2. Rhythm chain as a pattern. Student rhythm exchange with abstract written notation.
   3. Rhythm chain as a pattern, adding words and chant.

2. Eight of the twelve volunteer musicians designated for work with students in the music laboratory (March/April 1979) agreed to spend a half day (4-5) hours at the school in October 1978. The purpose of the visit was to:

   a. Informally meet laboratory students, teachers, principal and support staff; informal meetings with the staff were accomplished during the regular, duty-free time allowed at lunch; musicians were provided lunch and had time for relaxed verbal exchange with teachers before the afternoon workshop.

   b. Tour the music laboratory with the Artist-in-Residence and discussion of instrument inventory.

   c. Participate in a workshop orientation with the gifted and talented student facilitator. (See Appendix E.)

      To assist the musicians in feeling more comfortable in the elementary school setting, the overview workshop presented was designed to illustrate what to expect of a 9-10 year old gifted/talented student in reading, listening, speaking and writing. This writer with the gifted/talented facilitator, artist-in-residence and two classroom teachers planned the following workshop. The plan for the information exchange, to solicit lively discussion by the musicians group and teachers, was conducted in a circle without visuals, notes or threatening highly technical dialogue. They spoke generally about gifted/talented, then specifically about music laboratory students.

3. In October 1978, the classroom teachers' Orff Instrument Workshops were conducted in three parts by The State Department of Education, Music Specialist. The sessions were held Thursday, 3-5:30; Friday, 3-5:30 and Saturday, 9-3. The workshop title was "So You Want to Know About Orff!"

Session I . What is Orff?
. What Are Orff Instruments?
. What Are the Basic Objectives?

Session II . What Should Happen in Orff Music Experiences?
. Chants
. Pitch
. Dynamics
. Rhythmic & Melodic Ostinatos

Session III . Solving Rhythmic Problems
. Familiar Kinds of Pentatonic Scales
. Introducing a New Song
. Experiment with Sound
. What Are Your New Objectives

The total participatory music experience required borrowing Orff instruments from six middle school music laboratories, so that all teachers actively worked with instruments throughout the three days of instruction.

Arrangements were made with the coordinator of the middle school music programs to borrow the middle schools' inventory of Orff instruments, for use at Sunset School during workshop demonstrations. This became the first of many such moves of music equipment for use when the school buildings were closed and instruments were sitting idle. Transporting the instruments was provided by the regular Inter-District mail and media delivery service. The service is called "The Pony," because the trucks have special mail routes, but can be re-assigned for "express service" by an approved priority workorder to carry out "special details" with authorized requests. Therefore, the instruments were delivered by "The Pony" to Sunset School Thursday and returned by "The Pony" to eacn designated middle school by 7:30 a.m. Monday morning.

This writer observed the workshop and conducted a follow-up conference with the Artist-in-Residence to provide feedback and closure to the extended use of the music activities. Based upon the instructions from the principal for additional activities, further future lesson plans were developed using ORFF Instruments. (See Appendix F.)

4. "Need to Know" sessions were established to keep immediate superiors advised of the progress of the laboratory program. Facilitating change in a large school system is no longer an internal matter, rather it involves Federal/State/District Funds, Administrators and Comm-

unity Patrons. It is imperative that top administrators in the school system be able to respond to inquiries about school programs using external funding and resources. The "Need to Know" sessions were held with the Curriculum Director to discuss the progress of the Sunset program. Any information/questions that were considered to be significant were then included in the Curriculum Director's report at the regular weekly superintendent staff meeting.

At various times during the year, school district personnel were called upon to become part of the project. The gifted/talented facilitator, elementary coordinator, middle/high school fine arts coordinator, coordinator of media, elementary school consultants and specialists, were all part of the curriculum department. The coordinator of nurses, district volunteers and staff development came under other directors. Many of the people mentioned above worked on important kinds of support activities for the music lab during the school year. Example: In assessing the needs of students and the school for music materials, the media center personnel became involved reviewing music books using district guidelines. The Sunset School librarian was used to establish a coding and record system for students using instruments in the laboratory,

MUSIC LABORATORY
STUDENT ACTIVITIES FOR NOVEMBER
WITH ARTIST-IN-RESIDENCE

Fourteenth Month

1. Movement: Expand previous lessons. Introduce

Rhythmic patterns

2. Force or Energy (a) degree--strong, medium, weak; (b) qualities--sustained, percussive, swinging, vibratory

Choral Speaking: Reading in unison, speaking in unison (from memory) speaking in two parts with tone quality

Music: Rhythm chain continues adding repeated and skipped patterns, introduction of recorders, percussion instruments mallet techniques and Orff Instrument. Melody patterns to develop into ostinatos

2. Meeting with the Educational Director, Oklahoma City Symphony, November 1978 to discuss and design pre-involvement materials used with students before visiting the Oklahoma City Symphony the following decisions were made to:
   a. Design simple lesson plan formats to cover: topic, goals, teaching activity, independent student activity and additional reinforcement activities.
   b. Design instrument information and materials developed by symphony staff.
   c. Name and outline titles of pre-post involvement materials.
3. The regular meeting with the Art Committee of the PTO Board for November 1978 covered the up-coming performance by the University of Oklahoma Music Faculty Group, and the Aeolian Chamber players.

This concert luncheon was sponsored by the McDonald Corporation, local businessmen's association. Although there was no charge for the Aeolian performance, the school was responsible for transportation costs and two meals for each person in the group. The PTO assumed responsibility for the continental breakfast planned for teachers and performers, and the pick-up, delivery and service of the meals donated by McDonalds. The PTO Board gave final approval for the design, layout and paper stock of the "Happy Gram", to be used for announcements of activities and field experiences at Sunset School. A permanent order number was assigned to this printed item by the Oklahoma City Public School Graphic's Department to facilitate re-orders of "The Happy Grams". (See Appendix G.)

4. The bi-monthly sessions with teachers and support staff continued to keep the forty-minute format during regular Tuesday staff meeting time. In compliance with the teacher negotiated agreement, only one scheduled meeting per week was allowed and the Oklahoma City Public School Superintendent and Board had agreed to Tuesday staff meetings as a district-wide policy. This information is critical to planning a new program, setting workshop dates and times and the establishment of paid stipends to avoid teachers filing grievances. (See Appendix H.)

5. The students attended their first program away from the school site. The "Jim Thorpe Story" is a true indian story, set to music. Both Indian and non-Indian students at Sunset needed to become more familiar

with Native Americans and their unique heritage in the State of Oklahoma. The primary purpose of pursuing Indian music was to create appreciation and promote active thinking related to dance, art, literature value (lyrics), and contributions to the social life of all the peoples of Oklahoma.

With the help of volunteer Indian aides from the Southwest Indian Council, the students had a sampling of the many stories orally handed down through generations of story tellers. It is impossible for an individual who is newly introduced to American Indian music to appreciate it, merely by listening to the sounds. The listener must begin to learn about the society which produced it and how the music fits into that society. The Indian people see music in utilitarian terms, that is, as something to be appreciated not primarily for itself, but rather as a means to an end. Therefore, to understand their music, it was more important for the students to be aware of the perceived purpose of a composition than its aesthetics. The music and story-telling was organized to facilitate thinking about music in terms of function. These activities were in preparation for the Southwest Indian Guild presentation of "The Jim Thorpe Story" at Northeast High School. The music laboratory students were allowed to attend the program. Both pre-post involvement activities were in music and writing-reading. The presentation of the play was part

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of the dedication of a full-length portrait of Jim Thorpe that was hung at the entrance of the new Jim Thorpe Building on the State Capitol grounds. An Oklahoma State flag was presented to the principal of Sunset School by the Southwest Indian Council for student study of the Indian emblems found on the flag.

The transportation procedure for bus travel, using assigned seats for the first time worked without complication.

MUSIC LABORATORY
STUDENT ACTIVITIES FOR DECEMBER
WITH ARTIST-IN-RESIDENCE

Fifteenth Month

1. Movement: Expand previous lesson. Introduce flow, free on-going continuous, fluid and bound, restrained, controlled, balanced techniques.

   Choral Speaking: Seasons. Material

   1. Greetings around the world with appropriate rhythm.
   2. Christmas lyrics done to metered speech patterns (2-part)

   Music: Recorders, percussion and Orff instruments. Improvisation of Christmas music using body rhythm, voice and percussion instrumentation. Make-up open fifth drones, assending or descending scale patterns.

2. The Aeolian Chamber Players gave one full day residency with a preview performance of the second semester concert season program at the University of Oklahoma, Norman. The concert was part of the

Oklahoma University School of Music's faculty artist series and featured faculty members. There were no charges for the concert involved except the mileage from Norman, Oklahoma and two meals per person. Only four of the nine players were available for the Sunset concert because of daytime teaching schedules. Present for the performance were two violins, one cello, and one viola.

The day began at 7:30 a.m. with the P.T.O. serving juice/coffee/ rolls to teachers arriving before school contract time for a forty-minute pre-involvement meeting with the Aeolian Chamber Players.

The informal meeting consisted of:

1. introduction of staff
2. overview of the day's schedule
3. overview of student music lab experiences
4. overview performance offerings.
5. what to do as a follow-up for G & T students
6. what to do as a follow-up in the regular classroom, and
7. questions and answers.

Meeting ended 20 minutes before school began.

During the morning, 9:15-12 noon the four university professors took small groups of music lab students (4-5) for thirty-minute periods to:

a. demonstrate the range of their instrument

b. define chamber music

c. discuss playing independent parts, equal in importance to other instruments

d. discuss sonata, and play instrument

e. participate with students in musical chants with instrument

f. respond to questions

12 Noon-12:30 Lunch provided by McDonald's was served by the P.T.O. in the faculty lounge.

12:30-1:15 free time--faculty lounge reserved for musicians only

1:30-2:15 concert performance (See Appendix I)

3. Teacher training workshop that dealt with local resources were designed. In 1978, one of a series of four workshops designed to stimulate interest and inform teachers was presented. The teachers were given an opportunity to learn about the human and material resources available to them for use with students in the schools and at the institution's home base. (See Appendix J.)

4. During the month of December 1978 all volunteer musicians were contacted by phone to renew interest in the Sunset Music Program and check on any possible changes in status, desire or intention to provide volunteer time. At that time the dates were set for February, March and April (1979) to work in the school, depending upon the hours of time available.

MUSIC LABORATORY
STUDENT ACTIVITIES FOR JANUARY
WITH ARTIST-IN-RESIDENCE

Sixteenth Month

1. Movement: Expand previous lessons. Second level force/ energy, vibratory movement, shaking, staccato movement with energy starting and stopping.

   Choral Speaking: Second level innovating on sentence patterns, transforming and expanding sentences, reducing and rearranging sentences. Begin study of an historical cantata, language arts, history and dramatic expression (for school program-February "Our Country 'Tis of Thee").

   Music: Orff instruments/recorders continue pattern review using mallet techniques with rhythm patterns. Introduce string instruments, auto harp, piano, traditional harp, banjo, guitar, violin (other instruments in this group that will be introduced by individuals for display only).

2. Preparation activities for "The Wiz", a musical. The Mid-America Arts Alliance is a multi-state organization made up of the five State Arts Agencies of Arkansas, Kansas, Missouri, Nebraska and Oklahoma. Through the Alliance, communities can sponsor the best in professional performing arts at a lower cost than would otherwise be possible. Part of the cost for each Mid-America Arts Alliance project uses funds from federal, state and local/private sources.

The National Endowment for the Arts and the Oklahoma State Arts and Humanities Council provided financial help directly from Mid-America Alliance for the Arts. The remainder of the fees, plus local production costs were absorbed by BLAC, Inc. (Black Liberated Arts Company, Inc.) There was no dollar cost to the Oklahoma City Public Schools, except school bus transportation to performance sites. BLAC, Inc. and the Oklahoma City Public Schools asked for money to fund work/performances with the national touring company of "The Wiz," performances three nights, with professional workshops to include music, movement and drama two of the three days. During the first week of January 1979, all persons who had been involved informally in private discussions with the director of BLAC, Inc. and this writer since Spring 1978, were called together to firm up plans for day time activities for the cast of "The Wiz" three day stay in Oklahoma City. This planning group included:

1. Governor George Nigh's press secretary
2. State Representatives
3. Director, BLAC, Inc.
4. President of the Board, BLAC, Inc.
5. Director, Oklahoma State Arts and Humanities Council
6. Director, Curriculum-Oklahoma City Public Schools.
7. President, Parent Teacher Organization and two members of school Arts Committee, Sunset School.

The production of the "The Wiz" was planned to coincide with "National Black History Week, 1979." At the meeting, duties and responsibilities were assigned for completion of itinerary in February 1979. Promotional materials and activities for the performing **art** event included posters, brochures, radio and TV materials, press releases and photographs. The personal assistance from the governor's secretary to highlight the event was a reception at the State Capital and the introduction of the cast by Representative, Hanna Atkins during a stop at the House of Representatives. Regular touring company housekeeping chores and schedules were arranged and maintained by BLAC, Inc. The Sunset Parent Teacher Organization President/board/arts committee planned for local transportation of cast to TV tapings, school and state capital buildings in cars and vans. Further contacts were made only whe imperative and sub meetings, letters and telephones were used to facilitate time and effort.

3. During a January visit with the concert master and members of the Women's Board of the Oklahoma City Symphony, preparations were made for the Sunset Music Laboratory students attendance to the concert hall for open-press rehersal. This activity was a first for very young students, without formal instrument training. The maestro, orchestra and staff had to be reassured that the students could indeed

have a meaningful experience with this type of program. Therefore, the arrival time, seating arrangements, procedures for getting on the stage and to the maestro's conference room were approved and cleared in advance. All ground rules and questions were stated and answered. Later, after a brief presentation was made explaining the details of the Sunset Music Laboratory for gifted/talented students and the involvement of so many recognized people in the greater metropolitan area, the symphony staff seemed encouraged by their educational director that this was not just another field trip planned to take students out of the classroom. Members of the women's board of the symphony took an interest in the visit to the Civic Center Music Hall. During the meeting it was suggested that they develop a suitable tour, for young students, around the lobby and the hall of mirrors to explain some of the unique history of the Oklahoma Symphony Orchestra. They also sent a twenty minute slide presentation to the school to be used with pre-involvement.

4. In the continuing teachers' workshop series, "Management and Music" was conducted for the staff to begin in January 1979 to develop management skills related to integrating music activities. The organization of music materials placed emphasis on children's natural interests and subject areas that are generally considered a part of the core curriculum for the child in grades K-4. The primary thrust was children's emotional responses. They were considered critical

in establishing and maintaining interest and building positive attitudes toward music. (See Appendix K.)

5. During the beginning months of school, September-November 1978, representatives of the cooperating music companies had been kept informed and involved in the progress of the Music Laboratory Project. The level of community involvement among musicians/nonmusicians, and the general interest of school system employees had increased their commitment and desire to participate. The instruments first offered, January 1979, were inventory used for extended rentals to students, trade-ins, damaged and generally unsuitable instruments for regular rental stock. Major instruments costing seven and eight hundred dollars, cello/viola, are not generally easy to find as rentals. The larger string instruments first loaned to us were badly damaged and secured with stress tape. Small saxaphones were not loaned at all, and had to be purchased at a cost of three hundred and fifty dollars per instrument.

The instrument loan schedule was set-up in four week intervals with the school librarian and the Artist-in-Residence. Example: (1) Jan. 3-22, (2) Jan. 23-Feb. 19, (3) Feb. 20-Mar. 19, (4) Mar. 20-Apr. 16, (5) Apr. 17-May 8). One day was allowed between each interval, when no instruments were checked in or out, to allow the librarian time for delivery/inventory check. At the close of an inventory day this writer, the librarian and the Artist-in-Residence met briefly to discuss the inventory, the condition of instruments and the change of needs as students' interests and abilities became more defined. On two occasions, instruments were sent in such poor condition, we could not be responsible and they had to be returned. On both occasions, the instruments were replaced with much more satisfactory inventory stock. (See Appendix L.)

Only two of the cooperating companies removed their inventories during the five month period. Those companies had standing orders for regular and surplus instruments to be used at the National Marching Band Competition held each year in Enid, Oklahoma. The inventory was returned after the spring competition activities were completed.

6. "What Are Resources? How to get them and what to with them,"

Series II

Presentor: Michael Sanden
Educational Director
Oklahoma Art Center and
Arts Place II

The Oklahoma Art Center is a place where works of art are permanently or temporarily on exhibition. The emphasis is on American Contemporary Art ranging from painting to sculpture to crafts, i.e., the reflection of art today. Tours of Oklahoma Art Center with students include a multi-visual and "hands on" activities in the Blue Doors Children's Gallery and a tour of permanent and changing collections.

TEACHERS' WORKSHOP

Workshop Format:

1. Introduction
   - a. What is the Oklahoma Art Center?
   - b. What is at the Oklahoma Art Center?
2. Before visiting the Oklahoma Art Center
   - a. Pre-involvement visit from the Oklahoma Art Center
   - b. Pre-involvement classroom activities
3. After visiting the Oklahoma Art Center
   - a. The bus trip back to school
   - b. Post-involvement classroom activities
4. Additional information
   - a. Diagram of the Oklahoma Art Center
   - b. Exhibition Calendar 1978-79
   - c. Resource materials for teachers

SUMMARY

Phase II was characterized by a successful initiation of the program in terms of its operation and the effectiveness of prelimary steps that had been taken in Phase I. The Music Laboratory and workshop training was proceeding satisfactorily. Furthermore, the concert series had been instituted without serious complications and the selected students of Sunset Elementary School had begun their music training.

PHASE III

SCHOOL IMPLEMENTATION

SECOND SEMESTER

Phase III was characterized by an expansion and continuation of the activities of Phase II. Student music training was expanded. The teacher workshop training and the concert series were successfully completed. Music laboratory activities were finalized as talented music students were being identified.

SEVENTEENTH THROUGH TWENTIETH MONTHS

MUSIC LABORATORY
STUDENT ACTIVITIES FOR FEBRUARY
WITH ARTIST-IN-RESIDENCE

Seventeenth Month

1. Movement: Expand previous lessons, review force, Introduce mime with energy swinging using (a) pendular movements with acceleration, and (b) pendular movements with deceleration of energy.

   Choral Speaking: Warm-up exercises, chant/rhythm temp with strong and weak tones voice cantata "Our Country 'Tis of Thee".

   Music: Orff Instruments. Composition finding melody, pattern and melody chain. Use voices with instruments. Prepare improvisational composition using abstract symbols. Introduce brass, woodwind instruments to the laboratory.

2. Sunset Music Laboratory students were allowed to attend an Oklahoma City symphony dress rehearsal and they were delighted to be in the large auditorium to see and hear the full orchestra. In November 1978, a packet of materials were designated by this writer and the educational director of the Oklahoma City Symphony to be used as pre-involvement materials with gifted/talented students by artist-in-residence before a visit to open dress rehearsal and meeting meeting with the maestro. (See Appendix M.) Nineteen students, the artist-in-residence and SAC (School Arts Committee of the Sunset Parent Teachers Organization) were guests at the open dress rehearsal of the Oklahoma City Symphony. This writer and the artist-in-

residence had communicated with the symphony educational director and the students were familiar with the program. Pre- and post-lessons had been designed so that the students were listening to the program with a strong base of information. The sections of the orchestra had been studied for voice and sound. A replica of an orchestra had been donated to the program by a former teacher. The pieces of the orchestra were moved and removed so the students had learned about the placement of the instruments before the visit. This replica became an interesting teaching device, because the children could change the sounds of the orchestra by adding or taking away the pieces. Listening activities were used for weeks before the concert to train ears for certain instrument sounds.

The women's board members provided a ten-minute tour around the lobby and hall of mirrors in the Civic Center Music Hall to discuss the historical architecture, paintings and the history of the Oklahoma Symphony Orchestra founded in January 1938. This experience was very well planned for young children. Students in the class were taught several greetings in Spanish, the native language of the maestro, before visiting the dress rehearsal. Students took a prepared list of questions with them to ask when they met with the maestro. The group was seated before the musicians entered the stage with their instruments. The concert master acknowleged the Sunset students and discussed the procedure for tuning the instruments beginning first with an "A" from the oboe, then the wind and brass, then the strings. When this was done, the conductor entered. He spoke to the students and urged them to watch closely while they listened to find out where different sounds were coming from. During the two-hour visit, we were moved to different locations in the auditorium to take advantage of the sound variations. The entire practice session lasted approximately two and one-half hours.

The maestro spoke to the students about being a conductor. The following topics were discussed:

1. Rehearsing for concerts by interpreting the music and making decisions for musicians.
2. Signaling musicians by use of skilled hands and body movement.
3. Educating musicians and listeners by selecting and teaching old and new music that is important for musical growth.
4. Advertising symphony programs, by making personal appearances to talk with people about conducting and future plans for concerts.

During the question period, one female student asked him to tell her about women conductors. He was able to give her information on women in music, but we were all very pleasantly surprised to have her announce that she wanted to be a conductor some day. They were excited to be able to sit on the stage for a while, close to the podium. Each student had an opportunity to stand on the conductor's rise. The tour onto the back of the stage allowed the students to get a better understanding of the size and depth of the stage. In reviewing the day, it was felt that the preparation and the maturity of the students had a great deal to do with the time that they remained interested and mentally involved. After the program was over, many symphony members said how concerned they had been to work with very young children. They were pleased with the thrust of the program.

It seems important to this writer that the involvement of parents be kept at a high level and that sharing/gaining knowledge have impact on the home. A student questionnaire was designed for use on the evening of the field trip. The parents were asked to discuss the concert with the student, review and sign the post involvement questionnaire, and return the questionnaire to school the next day. The procedure was developed for two important reasons: (1) Help students internalize the day's activities, with built-in time to verbalize reactions and facts and (2) let parents understand the extent to which this music experience was, or was not, meaningful. The field trip was highly successful for the symphony and the students. (See Appendix N.)

3. The use of community experts in music had several advantages, among them: (1) the use of active professional musicians' judgements, (2) freedom from internal system bias, and (3) the involve-

ment of community persons in school affairs. The recognition of outstanding work in music, by the committee members, had a positive effect on the school staff and parents. The local musicians who were part of this evaluation team met bi-weekly over a three week period. Arrangements had been made to use the Oklahoma City University music library conference room to review test instruments. This formal setting seemed to make some of the members of the group uncomfortable, so a piano conference room was arranged at the same university in the Aesthetic Education Laboratory. In this informal setting the work of the group began to take shape.

The initial objectives of this group were to survey, locate and review all known measuring instruments and tests applicable to third and fourth grade students in music. The committee of 16 musicians set the final standards and evaluation procedures for talented students' early forecast selection. The committee was composed of members from the Oklahoma City Symphony local musicians' union and two local music clubs. The areas of expertise represented classical, jazz and folk music. Specific numbers in discipline were as follows:

String	2	Piano	4
Brass	3	Percussion	2
Woodwind	3	Voice	2

Assistants to this group were this writer, the coordinator of media, Oklahoma City Public Schools, and the music librarian, Oklahoma

City University. These persons were responsible for securing music tests for review that dealt with music aptitude, music achievement and specific aspects of the field, i.e. pitch, timbre, rhythm, volume, melody and harmony. These definitions served as the primary basis for the initial selection and categorization of the testing instruments.

There was a general lack of agreement in the group, as to what constituted musical aptitude, however, this has been the source of much controversy surrounding music measurement everywhere. There seemed to be no simple definition of musical talent. Aptitude tests are designed to measure capacity for learning, even though no training may actually have taken place. On the other hand, achievement tests are designed to measure how much a student has accomplished. Music aptitude is usually defined as the potential or capacity for musical achievement. This program was interested in the identification of talent, and the methods by which the student was to be tested was simply to identify and encourage students with musical talent that might otherwise pass unrecognized and undeveloped.

The search of the literature for the tests desired began with the Buros Mental Measurements Yearbooks (Vol. 1, 11, 111, 1V, V, and V1). These yearbooks were by far the best source of publications considered, as they accounted for approximately 40% of all of the tests presently available. Pertinent information desired was: (1) the item format of the instrument, (2) the scoring methods used, and (3) whether or not the instrument evaluated individuals or groups. Many of the reviews and articles concerning music tests gave little information as to the actual structure of the test, methods used in scoring, norms, or adequate explanations concerning validity and realiability of the instruments. (See Appendix O.) An analysis of the tests, supplied by Oklahoma City University School of Music, revealed that the contents and procedures in most instances were music achievement tests. Review of the literatúre, discussions and then decisions were made that ultimately led the group to the establishment of a list of predictors of music aptitude. The committee agreed that success in music is due to talent and hard work, but these factors are combined in different ways with different people. There is no test that clearly indicates such factors as ambition, creativity and imagination, though they were considered by all the committee to be extremely important. The committee determined that for the purposes of the Sunset Music Laboratory Program, none of the materials from publishing houses were adequate. The important consideration when defining a set of items to be used for judging very young students was that interpreting talent must be done by subjective means. After coming to this conclusion the committee set out to identify a list of indicators that could be used by each committee member. This instrument, judging performance was used to record and review along with the individual students log and used to determine final student selection. (See Appendix P.) for copy of the completed talent assessment instrument) The sixteen committee members were served luncheon two days a week for three weeks without cost at Furr's Cafeteria within walking distance of the University. The Oklahoma City University faculty dining roon was made available for mid-morning and mid-afternoon nutrian breaks.

4. The month of February was the first on site experience with professional musicians working with students in the music laboratory. The introduction of the brass and woodwind instruments was done by four retired musicians for a period of two weeks. Each person donated twenty hours, ten hours per week. During the entire month, mini groups, three students at a time were assigned to one musician to be instructed on how to handle, assemble and care for the instruments. The artist-in-residence and the musicians concentrated on getting the students to produce and reproduce sound. It was important, not only to provide new music resources, but to allow the students time for the new task of handling the instruments in different ways, to produce desired effect. By working with pitch awareness and ear sensitivity the students were given time to work with each group of instruments to develop patterns of response.

The musicians were not professional educators, however, they did provide slow and methodical instruction on the range of each instrument through active exercises and play-alongs Each student received an instrument safety check before their name was given to the librarian. Once the students name appeared on the librarians check-out list they could use the instrument during free periods. The Learning Unlimited-Audio Visual Band Series materials were also available for each instrument, by student request. The self-instruction materials came with cassette and books. The access to materials and instruments were important to monitor self-direction and desire to study music. Reading music, notations were not stressed, reproduced sound, variation of sound, the aesthetic sound of tone, texture, range were of major concern during this introduction period.

5. Presentation of "The Wiz", a musical.

The largest single external funding activity during this project was the cooperative effort of Oklahoma City Public Schools with Black Liberated Arts Company, Inc. (BLAC, Inc.) to bring the New York City Touring Company of "The Wiz" to Oklahoma City. The funds for this project were cooperative effort that included Mid-America Alliance for the Arts, the National Endowment, the State of Oklahoma Arts and Humanities and Oklahoma City Public Schools through an approved grant. Extensive plans with state officials, BLAC, Inc.

and members of the school effected a successful three day series of activities.

The personal assistance of the governors aide and secretary working with this writer and the director of BLAC, Inc. made the cast of "The Wiz" visit to Oklahoma and the state capital a memorable occasion.

Day 1: Cast of musical welcomed to City/State.

a. A reception was held in their honor in the Blue Room adjoining the Governor's office.

b. The Governor personally welcomed the case members to the State and declared each of them to be citizens of the State of Oklahoma and individually gave each member a State Certificate with their names inscribed.

The visit to the State of "The Wiz" highlighted the local observance of "Black History Week". After the reception, the cast was taken to the State House of Representatives by State Representative, Hanna Atkins, who sponsored the guests on the floor of the House:

a. A proclamation was read by Representative, Hanna Atkins and approved by the house members. The proclamation declared the day to be designated in the State as BLACK HERITAGE DAY.

b. The members of the cast of "The Wiz" were commended as Ambassadors of Good Will in promoting understanding of Black Heritage.

Three cast members accepted a copy of the proclamation and copies for each member of the cast with their names affixed. State Representatives came to the speaker's podium to meet members of the cast and other house business was delayed for more than fifteen minutes.

Immediately following the state capital meetings, a no host luncheon was provided at the Century Sheraton Hotel for patrons of BLAC, Inc., the mayor, Patience Latting, was in attendance, Oklahoma City Public School administrative staff and Sunset parents interested in meeting the cast. Later in the day, the cast visited two TV channels and held news conferences.

Day 2: Three members of the cast worked directly with students, (1) vocal music, (2) drama, and (3) dance.

Format of schedule:

11:30 - 12:45:	Lunch: Cast with Parent Teacher Organization members.
12:45 - 1:30:	Informal discussion on "How To Deal With Talent".
1:30 - 2:30:	Each artist had the students for one-half hour. Activities and exercises were demonstrated and discussions were held on how an artist prepares to go on the stage and perform. The need for self-discipline, goals, self-direction, time devoted to tasks, and willingness to work. Question and answer period.
3:00 - 4:00:	One hour workshop with staff on Talent: What is it?
4:00	What to do with? Activities and information about "The Wiz" to use as post-involvement after seeing the show. Presentation of records and programs for the school library. Discussion questions/answers.

All of the front center section for twenty rows were reserved for the parents and students, faculty and spouses who attended the performance of "The Wiz". All students from Oklahoma City Public Schools were admitted to all performances for one dollar, with advance sale tickets only.

Schedule "The Wiz" Cast during stay in Oklahoma City:

Hotels: Century Plaza-Sheraton
Quality Inn - Main Street

Theatre: Civic Center Music Hall
February 14, 15, 16, 1979

Arrive: February 13 - Depart: February 17

Television Appearances

TV (Live) Feb. 13 - "Danny's Day"
TV (Tape) Feb. 15 - "Wednesday's Child"
at school site
TV (Tape) Feb. 16 - "Women's World"

Feb. 14: Governor's Reception/Meeting
State House of Representatives Proclamation
Brunch - Sheraton/Patrons/friends. Work with
BLAC, Inc. staff, Performance

Feb.15: Work in Music Laboratory - Sunset School
TV tape "Wednesday's Child"
Lunch - staff/P.T.O. (SAC)
Work with students
One hour workshop with staff - Sunset School
Performance
Theatre party with cast

Feb. 16: TV (tape) "Women's World"
Meeting with Oklahoma City Public School administrators
Work with BLAC, Inc. staff, performance

February

6. What Are Resources? Where To Get Them And What To Do With Them?

Teacher Resource workshop:
Resources: Oklahoma City University
Curriculum - Related - Dramatics

This workshop was conducted by Claire Jones, Director of the Oklahoma City University Creative Dramatics. Format used to explain the services available at Oklahoma City University regardless of age, in the area of dramatics, the facilities and the opportunity to participate.

Agenda:

1. Three ways to set up group activities in dramatics:
   - a. Lead group through story
   - b. Tell story to group
   - c. Involve the group to use a story that can be presented immediately

The University and the aesthetic education laboratory wanted to have young elementary students come to the University to work with advanced drama students. Conversely the University was willing to work with teachers and students to demonstrate the possibilities of creatively bringing literature to life as a group activity at the elementary school sites.

MUSIC LABORATORY
STUDENT ACTIVITIES FOR MARCH
WITH ARTIST-IN-RESIDENCE

Eighteenth Month

1. Movement: Warm-up activities

Choral Speaking: Warm-up only voice cantata "Our Country 'Tis of Thee" review soft and loud tone. Review twice during month for presentation later in the spring.

Music: Full range of instruments in use in laboratory. Draw improvisational compositions using abstract symbols. Use all instruments to play new creations, using rhythm as the basis for sound exploration. Begin review for special talent in students. Union musicians worked in laboratory two weeks.

2. What Are Resources? Where To Get Them And What To Do With Them?

Teachers Resource Workshop
What is OSAF? (Oklahoma Science and Arts Foundation)
Education Director

The workshop was conducted by the education director of the Oklahoma Science and Arts Foundation. This center houses a planetarium, science exhibit hall, artifact collection, art galleries, and classrooms. It is an educational center designed to stimulate learning through interactive experiences. The goal of OSAF is to extend the formal classroom curriculum with a combination of science and art that allows the staff to offer programs which enhance language arts, physical science, fine arts, astronomy and social science. The director showed two films that are available for use in the classroom and can be requested for use without fee.

THE WORKSHOP AGENDA:

1. **There** are many ways of looking at things around you.
2. Using your five senses to percieve the physical work.
3. Using your emotions to react to the world.
4. OSAF emphasis awareness of physical/emotional reactions
5. Questions/Answers

3. The month of March 1979, was the second on site experience of professional musicians working with students in the music laboratory at Sunset School. To assist in the integration of artists into the daily schedule, the Parent Teachers Organization served luncheon to the teachers and musicians, provided by Furr's Cafeteria's, during an extended lunch hour. The meeting was held to discuss student background with the new group of volunteer musicians. The introduction to improvisation activities began with eight musicians using string, brass and woodwind instruments. The class periods were set at two hours daily to allow students ample opportunity for different experiences. All students in the program received one hour of instruction daily from the artist-in-residence. Students in the program were excused from the regular fifteen minute morning and afternoon recess break and reported directly to the music laboratory. In addition, this time block was extended

fifteen minutes, with the result that each student received on hour of music per day. The half-hour (A.M.) mid-morning, and half-hour (P.M.) schedule allowed musicians to arrive and depart on a staggered schedule; no one musician contributed more than two hours of student contact time per day. This arrangement was extremely important to professionals who are paid on an hourly wage and have to budget rehearsal/travel time from one engagement to another. Students were able to experience each group of instruments with this schedule and the assignment of instruments was not complicated by large groups.

4. The Oklahoma City Junior Symphony was the youngest group of artists in the concert series. The director of the group handled all release time permit slips and transportation arrangements. All of the students at Sunset were becoming accustomed to seeing musicians in the school building and hearing music from different people. However, their interest was immediately captured when the young artists with their own personal instruments arrived for a days visit with the concert. A nine piece section of the larger organization accompanied by their director were introduced to the students during the opening day activities. The high school students in the symphony live in the greater metropolitan area of Oklahoma City and also play in their school orchestra's. In the early morning each orchestra member went individually to visit

five classrooms, to discuss their instruments with all the students. Visiting elementary schools around the State is part of the Junior Symphony's yearly activities, so the student presentations were well thought out and the delivery of information more than satisfactory. The young musicians responded well to general and very personal inquiries. Mid-morning rehersal was held in the music laboratory with observation by music laboratory students only. At this time they demonstrated passages of music requiring different skills with each instrument. The luncheon meal preparations were handled by the regular school lunchroom staff. The concert later in the day presented a program that emphasized the range and abilities of individuals within the Junior Symphony group.

Parents and the school community were kept informed of activities at the school through the Happy Gram notices. The community guests included two mini-bus loads of senior citizens from nearby housing, and were the guests of two third grade classes for the concert.

5. Three senior music students from Oklahoma City University agreed to do a concert at the school for the entire student body. The program consisted of piano, voice and violin soloists. All of the music was selected to represent and highlight different forms of music and composers. Pre-involvement activities had been planned by regular classroom teachers with the soloists during two afternoon meetings.

Reading, listening and language arts materials were used with records and special library books from the Oklahoma City University library to develop background information for the students in preparation for the concerts.

6. During the eighteenth month of the program, BLAC, Inc., Mid-America Art Alliance, in cooperation with Oklahoma City Public Schools presented the last of a two part concert series with Dr. Billy Taylor and Trio, in March 1979. The first concert was a musical "The Wiz", that demonstrated story line, orchestra music, songs, lyrics, rhythm, dance, voice and acting. Dr. Taylor, a versatile jazz pianist, earned his advanced degree at Boston University and is a composer, arranger, actor and teacher with a reputation for his ability to work with young people. Taylor has written over a dozen books on the art of jazz piano, made over 30 records and has written more than 300 songs. His background as music director for Sesame Street, a childrens program, the David Front Show and noted lecture performer of jazz encouraged us to request his services for three days in addition to one evening performance. The finalized advance arrangements took approximately six months because of our requests for Dr. Taylor to work with school administrators and students during workshops as part of the schedule. The three day program was developed to meet Oklahoma City Public Schools unique needs and was well worth the additional

effort. A publicity campaign announcing the public concert was conducted by BLAC, Inc. news/ TV media, concert service mailing lists, regular local ticket agencies and their business advertisement network. A dollar fee was arranged for the Sunday evening concert for all Oklahoma City Public School students with presentation of identification cards for balcony seats, a students reduced fee for other seats was available when accompanied by adults. Local college and university students were allowed a reduced seating plan on all advanced sales with student cards.

Day 1 - Meeting with Director of BLAC, Inc., Dr. William Taylor and this writer. The following details were discussed: logistics, transportation, special needs and final schedule approval. "Billy Taylor in Concert" was handled as a regular theatre box office attraction open to the general public and held at the Civic Center Music Hall.

Day 2 - "Jazz in Education," a two hour workshop with Oklahoma City Public Schools administrators, consultants, and specialists of the curriculum department to explore ways to include jazz in the basic curriculum.

One Hour meeting with curriculum director, media coordinator, consultants and specialists to discuss current literature books, materials, hard and soft-ware resources for possible installation in Oklahoma City Public Schools professional and school libraries.

Lunch.

"Young Peoples Concert," was conducted at Central Innovative High School. (three hours) Three groups of students were present Sunset Music Laboratory, Moon Middle School music students and the Central High Dance Band. The discussion/participation concert explored history of jazz, sounds of rhythm, sycopation polyrhythms, jazz rhythms, improvisation, jazz harmonics, call and response, melisma and strong beat. During a half-hour intermission, the young people from Sunset were given a tour of the high school music department. Returning to the concert, they observed Dr. Taylor working with the Central High School dance band playing under his direction. When students were dismissed, Dr. Taylor was hosted to an informal reception by board members of BLAC, Inc. and Oklahoma City Public Schools in the faculty lounge.

Day 3 - Dr. Taylor visited Sunset School and conducted two one-hour improvisation jazz classes with students in the music laboratory - 1. music one hour - (recess-fifteen minutes) - 2. one hour music. The visit to the school concluded with a two hour music discussion group composed of 12 volunteer musicians that had been working with the students at Sunset, Artist-in-Residence, three middle school music teachers, two high

high school music teachers and the Sunset staff. Each classroom was covered by a parent volunteer to free the teachers for the workshop. Dr. Taylor observed a need for music exploration with students of all ages. He was pleased to see local musicians with a wide range of skills working directly with students and suggested greater opportunity for experiences in the high school with new types of sound mixing and electronics.

The local musicians were pleased to be a part of this program series and to "sit-in"/participate with Dr Taylor in the laboratory with the well known pianist. The musicians provided classic examples of improvisation as they played with Billy Taylor. Music company representatives that were involved in providing the two grand piano's for the series were anxious to plan more concerts of this type in the city, as a result of the positive response from TV, press and the community. (See Appendix Q.)

MUSIC LABORATORY
STUDENT ACTIVITIES FOR APRIL
WITH ARTIST-IN-RESIDENCE

Nineteenth Month

1. **Movement:** Warm-up activities using sustained, percussion, swinging and vibratory exercises.

   Choral Speaking: Warm-up activities using breathing exercises for loud and soft sounds. Review Cantata "Our Country 'Tis of Thee."

   Music: Full range of musical instruments in use in the laboratory—percussion, woodwinds, strings, brass, melody, rhythm, composition, variation and music theme. Six students showing special talent were selected and began to work on 15-hour long sessions to do special work with representatives from the musician's union. (Criteria was set February 1979 by cooperating organizations, artist-in-residence and union representatives.)

2. During the program, principals from other schools had inquired about having a similar program instituted at their schools. The principal at Sunset School was responsible for keeping in touch with those principals who showed interest and to extend invitations to come to Sunset School as guests during concerts, teacher workshops, observations in the laboratory and to answer questions related to program implementation. By the close of the two-year program, there were four schools at different stages of pre-implementation, with seven

more seeking assistance in planning with support from staff and parent groups.

3. Once the students were identified, the list of volunteer musicians were consulted to match students needing their services. By this stage in the program, the musicians were willing to assist the young students, during their free time. Four retired musicians were willing to come daily for fifteen visits (three weeks), one music teacher at Oklahoma City University donated one hour per day before school - 7:30 - 8:30 A.M., to teach flute, one union officer took an interest in the student in percussions and they went daily to a middle school to use the facility and equipment. The music companies exchanged instruments to provide the selected group with more acceptable rental equipment at no charge. The equipment, with the exception of the drums, were on loan until the end of the school year. (See Appendix R.)

4. Parents of all the gifted/talented had been informed at a meeting by the artist-in-residence of the evaluation process. Students were not to be de-selected, however, some would receive additional instruction. Parents of the students had been kept informed of the program's intent and their students' progress in the program. Once the students were selected for special services with musicians, specific decisions had to be discussed in terms of future music education at home and at middle school. Each family was given

afternoon/evening conference period, at school, to discuss with this writer and the artist-in-residence the selection of their child. Matters discussed were:

1. Activities available at middle school.
2. Middle school contact person.
3. Musicians referral for private lessons.
4. List of music companies.
5. Name and phone contact of professionals working with students in school.
6. Permission for pre-registration at middle school.
7. Contacts and conferences at middle school in fall 1979.

5. To keep all the gifted and talented students involved at a high level of interest, it seemed important for them to plan and perform a program for the entire student body. They needed to show the results of their creative endeavors and to express their diverse abilities. The music laboratory had provided appropriate challenges in choral reading, lyric writing, movement as well as music with instruments. This unique population of students gave a "Sharing Program" that demonstrated their ability to work together. The voice choir presented the cantata "Our Country 'Tis of Thee," they also sang old songs with new lyrics, played recorders, Orff instruments, and spoke narratives to the folk dances they performed. (See Appendix S.)

6. April: Classroom teachers planned nine units of pre-involvement materials to explore Career Education-Music and Careers Dependent upon Music before the Arts Place II presented a jazz concert. Arts Place II, a satellite project of the Oklahoma Arts Center, is supported by a grant from the National Endowment for the Arts, Washington, D.C. The programs center around many artistic forms such as music, theatre, art exhibits, dance and films. The programs at Arts Place regularly provide free lunchtime entertainment for business people in downtown Oklahoma City area. The educational director of Arts Place II, a professional musician, offered to provide the services of a five piece jazz combo to the school for demostration activities and concert. Two musicians held discussions with music laboratory students centered around the care of instruments, clarinet, flute and oboe. The combo give demonstrations of jazz improvisation forms using songs the children sang, and melodies students played on Orff instruments before presenting a thirty minute concert. Each of the musicians that played study/work with music as a hobby. The group composition contained a computor programmer, insurance salesman, bank teller, science teacher and art teacher.

MUSIC LABORATORY
STUDENT ACTIVITIES FOR MAY
WITH ARTIST-IN-RESIDENCE

Twentieth Month

1. All the time period was spent in the music laboratory with only minimal warm-up time. Music teachers from the receiving Middle School and High School were invited to the school to observe the music laboratory and the students. Special student group to continue the additional hour-long sessions.

   Culminating activities included:

   > Open house and music program for all school personnel involving professional artist and students. Principals and PTO groups wishing to begin a music program were invited to visit the laboratory. Representatives of the music resources in the city discussed the program and discussed the future programs.

2. Two workshop meetings were held on Saturdays to accommodate teachers, artist-in-residence and working parents of the Sunset Parent Teacher Organization (PTO).

   The two debriefing sessions were conducted to allow the administrator, teachers, and parents to present their candid opinions about the use of time, materials and resources used with gifted/talented students during the year 1978/79. The time was set to provide an opportunity for them to interact and make further comments about the strengths and weaknesses of the program. Reactions to specific items on the agenda were used to ascertain an overall reaction to the music laboratory and give guidance to the planning and needed changes for proposals to be written. (1979-80) The officers of the musicians union met with the group to give imput to the debriefing and future planning on behalf of the organizations membership. The agenda was followed with parents/teachers acting as moderators with one other music person. Short reports were given plus open discussion for questions and answers. The parents wanted all students to have the opportunity to work in the laboratory. These concerns were to be delivered to the Oklahoma City Public Schools board for consideration of staffing funds. (See Appendix T.)

3. All the music laboratory students, artist-in-residence and cooperating musicians were hosted at lunch by the owners of a local resturant. The theme of the brief program was "This Is Your Life." This writer and several parents conducted the script that recounted amusing incidents during the school year. The Parent Teacher Organization activity funds paid for gifts selected and presented by students to each musician. Each musician received a plaque/gold tie tack for outstanding contribution to the community, giving unselfishly of their time and talent to support the future of young students interested in music.

4. During the program, the students in the music project held bi-monthly

discussions on careers related to music. The questions directed to students and visitors were aimed to discovering how the individual was influenced in the choice of their work and to explore and assess personal interests. At the end of the school year a special effort was made to keep students interest levels at a high peak. This was particularly true when the instruments had to be returned to the cooperating companies.

The last performance in the project was a presentation "Simon Says Smile," by the Oklahoma City University drama players. This participation type theatre in the round production required movement and singing from the audience. Three of the members of the cast had been at Sunset School in other capacities during the school year and were recognized by the students. During the last ten days of school, the time worked with gifted/talented students required improvisations in music from memory of favorite songs, movement activities, and choral readings. Careers in music examined the concepts of work roles and the multiple occupational possibilities. The learners were expected to recognize that being a student is their presnet career. The artist-in-residence used deliberate strategies for the career education-cluster concept. The students discussed job clusters as they can be represented by a family of occupations related by common skills and knowledge. To bring this point clear to students, the Oklahoma City University Players were students at the university; three of the group had come with their professor to observe in the music laboratory, two others had presented their senior music concerts at school and then returned as actors. In preparation for going to middle school, it was important to encourage each of the students to continue with music, even those not selected as having special talents. A part of this learning was to examine the concepts of work and the multiple occupational possibilities. To realize that work has different kinds of rewards - financial, satisfaction of getting the job done, enjoyment of the process, and self fulfillment. The students researched job requirements and began to make a career in music overview, people in products and service, that emphasized the theme career development of people, jobs and products. The students were preceptive enough at this stage in learning to leave openings in the career chart for jobs still unknown and unrecognized, and for jobs/careers that they did not have time to discuss and explore. (See Appendix U.)

5. The librarian submited an inventory report to this writer, the principal and to each of the companies participating in the program. All instruments received were returned in reasonable condition. The inventory report indicated that the older instrument cases had suffered increased breakage from constant handling. Replacement of cello and violin strings were required shortly after the introduction of these instruments, and a suggestion of more intense intro-

duction of care and maintenance might be indicated. The lost inventory amounted to less than fifty dollars, representing items easily replaced. The artist-in-residence was responsible for completing all student records. The privacy law requires that records kept by auxilary employees must be shared with students and parents before admission into permanent file. The Curriculum Director, Oklahoma City Public Schools, directed that all data related to individual students working in the music laboratory, by considered personal information not related to existing curriculum. Therefore, each student was given their own laboratory file to safeguard until needed in middle/high school as reference. Music laboratory, grade 4, was noted on every music students activity folder in their permanent file to indicate participation in a special music program.

SUMMARY

The end of Phase III marked the end of much of the years activities and initiated the period of assessment to follow in the next phase. There had been several important accomplishments. The teachers workshop training and the concert series had been successful and effective. The Music Laboratory, itself, had achieved it's goals and talented music students had been identified.

PHASE IV

SCHOOL IMPLEMENTATION
END OF PROGRAM ACTIVITIES

Phase IV was a period of assessment marking the end of school implementation and program activities. The year's activities were reviewed to evaluate them and to make recommendations for the future. Teacher produced materials were prepared and decimated. Finally, talent student interviews were conducted and follow-up procedures were initiated.

TWENTY-FIRST THROUGH TWENTY-FOURTH
MONTHS

Twenty-First Month

1. In addition to parent/teacher reactions to the Music Laboratory program, each separate external group, by category, was asked to attend a four-hour meeting. The objective was to ascertain their overall opinion of the elementary music program in the school, supported by external services, the strengths and weaknesses. The debriefing sessions were held to provide an opportunity for people to interact and make comments/recommendations about the program.

   Each group was asked to make suggestions for improvement in the operation of the program. The meetings were scheduled for two days, 8:00-12:00 noon and 1:00 P. M. -4:00 P. M.

   a. Meeting with all individual musicians to review 1978-79 program and make recommendations for 1979-80 (1:00 P. M. to 4:00 P. M.).
   b. Meeting with music company sponsors to review 1978-79 program and make recommendations for 1979-80 (8:00 A. M. to 12:00 noon).
   c. Meeting with food company's representatives to review 1978-79 programs and make recommendations for 1979-80. (8:00 A. M. to 12:00 noon).
   d. Meeting with community organization representatives to review 1978-1979 and make recommendations for 1979-80 (1:00 P. M. to 4:00 P. M.).

Answers to specific questions fielded by the group in the debriefing session were recorded by a volunteer secretary not involved in the program. (See Appendix V.)

2. The Oklahoma City Public School staff development proposals submitted in 1978 were renewable for three years upon request, until FY83.

   Curriculum changes and additional staff workshops were allowed with approval of the building principal and the elementary school director. The budget increases could not exceed ten percent (10%) during any single year after the original grant - without resubmitting a new proposal. After several meetings with principal/staff, it was decided that the original proposal be amended to make additional requests. The 1979-80 proposal requests a team of four teachers to do curriculum development writing eight times during school year. All newly developed materials to be shared with teachers, field tested and refined for publication during 1980-81.

3. This writer and the Artist-in-Residence met with students and parents to disuss summer training. Music teachers for the identified students presented no problem. Each of the students were placed with one of the musicians that worked at Sunset with the project. Because of the complexities which exist in classrooms, most of the professional musicians were generally afraid that they could not handle young students and would not be skilled in the systematic

approaches needed for teaching. After having workshops and being with the young people, many of the musicians began analyzing their own verbal interaction with students and realized they could teach music to the young very successfully. We felt it was important to keep the students placed with someone they knew and trusted. Each student was signed to study with a musician for no less than two hours per week. The parents were given the names of each contributing music company to independently make a selection for instrument purchase or rental.

4. Three classroom teachers were retained on extended contract for two additional weeks, to develop music materials for dissemination to other schools throughout the district. A uniform format was designed for use with lesson plans that had been submitted by the artist-in-residence and teachers. These plans were support activities for a program in basic education that included music. This material was printed at district expense for distribution to all elementary schools. The teachers also prepared a small guide and materials for information workshops, for their own use, throughout the district when demonstrating the intergration of music into the basic curriculum. Several workshop models were designed to go with materials from one hour to two full days.

Twenty-Second Month

1. During May week activities at the Sunset music project, four of seven Oklahoma City Public School board members visited the school site. At the end of the fourth quarter, the Director of Curriculum made a status report to the superintendent on all new model/project sites throughout the district. This writer was then asked to present a five to seven minute overview of the Sunset Music Laboratory Project to the Oklahoma City Public School board at the summer (1979) public meeting. At the close of the presentation, the superintendent and Board requested that a plan be submitted with projected costs for staff and materials, to initate a music program, 1979-80, in the fifty nine elementary schools (K-4) and seven upper grade centers (K-5). This was the first such action in the arts in over four decades.

Twenty-Third Month

1. This writer requested and was granted time at the opening fall meetings, 1979-80, of the following organizations to deliver a report on the Sunset Music Laboratory Project:

    1. Oklahoma State Arts and Humanities
    2. CORE (Community Organizations Responsive to Education)
    3. Oklahoma City Arts Council

   At these meetings the bench marks of the project were reviewed. The methods/ways of releasing students for creative expression in music, the use of local/state/national resources and the impact on the individual school.

   In reflecting upon the help of each organization, the report also covered the changes being instituted, 1979-80, in Oklahoma City Public Schools. (1) three new sites modeled after Sunset with matched funds, State Department of Education/OCPS. (2) six member team of music teachers to work in elementary schools and (3) admittance into Middle School music programs by six talented students discovered during the Sunset program, 1978-79. Parents of two different identified students attended each of the meetings to speak briefly about their children and what the project meant to their educational experiences and the impact the program has had on their lives.

2. At the beginning of the school year, 1979-80, two visits, three

weeks apart were made at Moon Middle School. Inquiries were made with the assigned academic counselor to determine if the six identified talented students from Sunset School were still enrolled in the pre-registered music classes. The attendance counselor was visited to determine if regular attendance was being maintained by all six students, in the assigned music classes and practice studio's. During the first five weeks of the school year (1979-80) Oklahoma City Public Schools were experiencing the first teachers strike and many students were not maintaining regular attendance during that period. However, all six of the identified students were in school and had maintained perfect attendance. Inquiries were also made at the principals' office concerning the teaching staff of the music department. This writer learned that all regularly assigned music teachers were crossing the union picklet lines and were continuing their classes as scheduled. The only exceptions reported were the music classes that did not effect any of the students in this program. A check of the "traditional waiting list" for openings in music classes revealed that no students (including Sunset's) had been selected for registration into music classes from that list.

OKLAHOMA CITY PUBLIC SCHOOLS

MIDDLE SCHOOLS

1979-80

	New Music Students	Personal Interview	Traditional Music Training
Capitol Hill	2	Yes	Yes
Eisenhower	0	-	-
Harding	0	-	-
Hoover	1	Yes	Yes
Jackson	0	0	0
Jefferson	0	0	0
Moon	6	Yes	0
Rogers	0	-	-
Roosevelt	3	Yes	Yes
Taft	5	Yes	Yes
Webster	0	-	-

TABLE 4

There are eleven Middle Schools in Oklahoma City that act as feeder schools for the fifty-nine elementary schools. Each director of a music department within the middle school sets priorities for selection into middle school programs. There has, to date, been no uniform district-wide policy. When this writer read the Oklahoma City Public School "Program of Studies" Handbook, the music offerings were listed as follows:

Prerequisite: None

Grade Level: Middle School

Other Requirements: Teacher approval required

Description:

(1st Semester) . . .

(2nd Semester) . . .

There appeared to be a conflict between "prerequisite" and "other requirements." In meeting with the Fine Arts Coordinator, it was learned that the standards for curriculum did not emulate from the central office curriculum staff, but from each school site music director. This allowed the music departments the flexibility of setting individual school goals and priorities. Aside from the apparent question of the individual students' rights of access to education, the immediate question was the equitable provisions for student selection into limited music classes. At six schools, judges were music teachers and openings in the band were based upon band needs/openings, not interest/talent. Of the list of requirements the following were found to be uniform in all eleven schools:

1. Previous experience with music
2. Read music notation

3. Practical ability

4. Recommendations

Accepting the Sunset Students at Moon Middle School meant a decided break in tradition and a departure from normal use of the four to six requirements for registration. For this reason, a task force has been set up to review the selection system for music programs in middle/high schools during 1979-80 and recommendations for change leading to uniformity in Oklahoms City Public Schools.

SUMMARY

Phase IV was successful in itself and as a phase of assessment for the year's activities. All of our goals had been met including the preparation of resource materials and the selection of talented music students from Sunset Elementary School. The foundation had been laid for the program's continuation and future recommendations had been formulated.

CHAPTER VI

EVALUATION

A review was made of existing music test instruments, prior to designing test instruments for the students and teachers at Sunset Elementary School. Most of the tests in the domain of music claim to obtain some measurement of musical aptitude or musical achievement. Usually the music tests are composed of tasks requiring the student to: (1) discriminate between two pitches, melodies, harmonies or tones and (2) recognize and identify notes, melodies and compositions. Other standard objective tests are designed to measure: (1) background knowledge/general information of music terminology, history, compositions and composers, (2) ability to read notes usually determined by having student read, sing or play notes presented to them, and (3) playing proficiency using a series of notes, melodies or compositions. (See Appendix C)

The instruments and evaluations used at Sunset Music Laboratory are covered in the following chapter. The instruments were designed to test gifted/talented students and their teachers and represent measurements of specific knowledge and preference related to music. Preferences have been indicated by keeping logs, student daily reports and constructs that measure improvisation in music, affective-emotion, and music in basic education.

STUDENT

TERMINAL PERFORMANCE

OBJECTIVE

ONE

Three (3) of the 12-19 students will be identified as having special music skills at the end of a nine-month program, September 1978-May 1979, by an evaluation panel of three professional musicians and the artist-in-residence.

STUDENT EVALUATION

TERMINAL PERFORMANCE OBJECTIVE ONE

Six (6) of the 19 students were identified as having special music skills at the end of a nine-month program, September 1978-May 1979, by an evaluation panel of eight professional musicians and the artist-in-residence.

The music evaluation instrument was designed by a team of sixteen musicians during the early months of the program and were ready to be used to identify music talent in young students in the music laboratory at Sunset School. The same team of musicians returned to Oklahoma City University to discuss the administration of the test instrument to assure consistancy during the judging procedure. Eight musicians from the group volunteered to be judges.

The evaluation team was composed of three local professional musicians (reed, piano, brass), a Middle School music director, Oklahoma City Public Schools, the first violinist of the Oklahoma City Symphone, two music union (AMU 365) representatives (percussion instruments and band director) and the Artist-in-Residence. Two teams of four musicians each acted as evaluators. One judge was an active participant with the student during the practical evaluation while the other three acted as evaluators.

The final talent evaluation process of students had three weighted components:

1. Student logs kept by students and artist-in-residence. (30%)
2. Observation reports/comments by professional musicians working with students. Student profile (25%)
3. Final talent evaluation form administered with nineteen individual students during a five day period. (45%)

The team worked nine periods, four full days on evaluation, allowing one hour-time for each student. Thirty minutes of practical examination was used for each student, the other 30 minutes were devoted to review and discussion of the students' activities.

Practical Evaluation: Each student performed (1) two separate selections of their own choice, one with improvisation and (2) reproduced sound made by a judge, using instruments selected by students. (See Appendix P.) After the hour, each individual judge made out the evaluation form. All forms were kept secret until the end of the fourth day. At the close of the last day of evaluation the forms were tallied and student logs were reviewed by the professional musicians. Taliy notations and comments were discussed before decisions were final. Of the group of nineteen students, six were selected to be recommended for Middle School music classes. The areas of students selected played the following instruments: 1 saxophone, 1 percussion, 2 piano, 1 flute, 1 cornet/violin. After special arrangements were made, the percussion student was transferred daily to Middle School, by the musician assigned, to use better equipment in a sound proof studio practice room. One company later (winter 1979) offered to provide better quality instruments to the students selected as having special talents. A team of judges were allowed to go to the company, with the students, to select the instruments to be used during the last segment of the project.

In preparation for the middle school experience each of the six selected students then worked for three weeks one hour a day, with a musician in the specific identified discipline.

STUDENT

TERMINAL PERFORMANCE

OBJECTIVE

TWO

Eleven (11) of the 12-19 students in the program will demonstrate improved playing skills with four of the twelve assigned instruments at the end of a nine-month program, September 1978-May 1979, as observed by the artist-in-residence.

STUDENT EVALUATION

TERMINAL PERFORMANCE OBJECTIVE TWO

> Twelve (12) of the 19 students in the program demonstrated improved playing skills with four of the twelve assigned instruments at the end of a nine-month program, September 1978-May 1979, as observed by the artist-in-residence.

The Oklahoma City Public Schools form for formal evaluation continued to be used with the artist-in-residence. In creating an imaginative learning environment in the music laboratory, this writer proposed a structured series of activities that would help to develop (1) imagination and perception (2) problem solving abilities (3) music communication potential (4) greater understanding of the music process and (5) opportunities to unleash creative individual potential in music. This writers major concern was that evidence be demonstrated that students continued to be encouraged and guided to do things with simple music activities, then gradually encouraged to do more complicated music activities with a variety of instruments, and finally let alone to discover that they could create music in a variety of ways on their own. This process approach to learning about self potential provided students with ideas and materials to encourage improvisation, with a full range of instruments and sounds. Each month it was important to look at each students individual log with the artist-in-residence. The main purpose was to keep the flexible learning environment in tact, to discover students music potential and to determine the possibilities of future music encounters. Questions raised were: (1) what preference do students indicate; (2) how are you looking at learning styles and what do you see; (3) are the students comfortable with the professional musicians; (4) what are the outcomes with different instruments; (5) what do students hope for and what do they want to achieve? To accomplish items four and five, an informal ten to fifteen minute conference was conducted with each student once a week by the artist-in-residence. The value of the music activity was dependent upon the quality of the experience as well as the instrument being taught. The ultimate desired outcome was to have controlled observations for item two above and match the right instruction, instrument and teacher with each student. By this time in the program, there was tolerance and openness in the group. Discussions and reactions to efforts by individual students, musicians and the artist-in-residence was easy to initiate during conferences. Switching musicians and instruments was no problem because of the number of persons available. At this stage in the program the artist-in-residence presented a progress report to the Director of the Oklahoma City Arts Council, during a meeting at Sunset School to demonstrate the importance of both the environment and the music specialist. The report indicated that twelve, of the nineteen students in the program improved their ability to play at least four of the twelve assigned instruments. Of the twelve students, ten had the recorder, Orff and auto harp listed as three of the four instruments showing improved skills. (See Appendix W.)

STUDENT

TERMINAL PERFORMANCE

OBJECTIVE

THREE

At the end of five months, January 1979-May 1979, each student in the program will demonstrate a variety of experiences with brass, string, reed, and percussion instruments as indicated on the student's daily music log.

STUDENT EVALUATION

STUDENT TERMINAL PERFORMANCE

OBJECTIVE THREE

STUDENT PROGRESS LOG

> At the end of five months, January 1979-May 1979, each student in the program demonstrated a variety of experiences with brass, string, reed and percussion instruments as indicated on the student's daily music log.

A student progress log was designed for use by this writer and the Artist -in-Residence. Student activities were recorded daily on the log to determine the number and level of experiences. The log indicated the type of instrument experienced by each student, the date, the instrument introduced, the level of student performance, participation with volunteer musicians and the number of additional practice periods. At the end of five months, January 1979-May 1979, the Artist-in-Residence reported that each student in the program had demonstrated a variety of experiences with brass, string, reed and percussion instruments. Two procedures were used by the Artist-in-Residence to judge individual student activities, (1) observations and (2) notations on the student progress log.

The students in the program had logged a minimum of fourteen (14) and a maximum of twenty-seven (27) experiences with brass, string, reed and percussion instruments. All nineteen students reached expected performance level and twelve reached improved performance levels.

Fifteen students used additional practice time with instruments in the laboratory. The Orff instruments, recorders, flutes, cornets, violins and piano were most frequently charted for additional independent activities, in that order. (See Appendix C.)

A review of student progress was discussed every two weeks with this writer and the Artist-in-Residence. During observation/feedback conferences, each student's records were checked and discussed individually. A student profile was used to describe attributes gained related to music experiences. This information was important when assigning students to work with musicians for more intensive training.

STUDENT
TERMINAL PERFORMANCE
OBJECTIVE
FOUR

Given nine months, September 1978-May 1979, of music activities, instruction and professional concerts, each student will demonstrate an increase in personal interest for music on the post test than they scored on the pre test.

STUDENT EVALUATION

STUDENT TERMINAL PERFORMANCE

OBJECTIVE FOUR

> Given nine months, September 1978-May 1979, of music activities, instruction and professional concerts, each student demonstrated an increase in personal interest for music on the post-test than they scored on the pre test.

The purpose of the Musical Students Survey was to assess elementary students' feelings in the area of music. During the 1978-79 school year, a total of nineteen (19) students attending Sunset Elementary School were administered this survey on a pre-and post-test basis. (See Appendix X.)

Of the nineteen (19) students completing the survey, analysis of questionnaires showed each student demonstrated an increase in personal interest for music on the post test.

STUDENT

PROCESS PERFORMANCE

OBJECTIVE

ONE

All students (one hundred percent) identified as having special music talent will be released from elementary school, accompanied by the artist-in-residence, for an early music registration conference with the Chairman of the Music Department and Counselor at the receiving middle school. Students will be placed in one of the following music classes depending on their assessed talent: Improvisation Laboratory, Exploratory Music Laboratory, String Ensemble, Beginning Band, Freshman Music Tutor Program, or Private Lessons by Traveling Music Teachers (May 1979).

STUDENT EVALUATION

PROCESS PERFORMANCE OBJECTIVE ONE

> All students (one hundred percent) identified as having special music talent were released from elementary school, accompanied by the artist-in-residence, for an early music registration conference with the Chairman of the Music Department and Counselor at the receiving middle school. Students were placed in one of the following music classes depending on their assessed talent: Improvisation Laboratory, Exploratory Music Laboratory, String Ensemble, Beginning Band, Freshman Music Tutor Program, or Private Lessons by Traveling Music Teachers (May 1979).

There was no established procedure to use when this writer and the artist-in-residence took the six identified students to middle school for pre-registration into music classes. The students were allowed to talk to the music director, visit the music classrooms and rehersal halls and sit in on two music classes before filling our pre-registration forms with the counselor. In the past only the students who could satisfactorily prove that they had taken music, prior to entering middle school, were given an opportunity to enter beginning music and band classes. Names of students with no previous training were put on a waiting list. The result of this type of screening had effectively eliminated those students who had not taken private lessons, since the Oklahoma City Public Schools offered no music classes below middle school. With the permission of the Oklahoma City Public Schools curriculum director, all students identified in the Sunset music laboratory program were allowed to elect music courses commensurate with their talents and were placed in the appropriate pre-registration classes. The middle school director had visited the music laboratory at Sunset School and did not require additional tests of ability. However, the parents of the identified students agreed to provide private music lessons during the summer, for three months, so that students could receive some additional technical training before entering middle school in September 1979.

In the summer of 1979 a check of the middle school print-outs for pre-registered students showed that the six identified students from Sunset School were enrolled in music classes and five others in the program were on the traditional waiting list. Of music courses available, the students registrations were listed as follows:

First and second semester:

1. Two students, woodwinds, with studio
2. One student beginning piano, with studio
3. Two students beginning band, with studio
4. One student, string, with music exploration laboratory

The studio time indicates that provisions have been made for practice at school, with or without peer tutors. The tutors were assigned at mid-term of the first semester.

STUDENT
PROCESS PERFORMANCE
OBJECTIVE
TWO

Follow-up conferences and personal interviews with all identified students (one hundred percent) will demonstrate that they are actively enrolled in middle school, and participating in music classes recommended in May 1979 by student, artist-in-residence, chairman of the music department and counselor. (October 1979)

STUDENT EVALUATION

PROCESS PERFORMANCE OBJECTIVE TWO

Follow-up conferences and personal interviews with all identified students (one hundred percent) demonstrated that they were actively enrolled in middle school, and participating in music classes recommended in May 1979 by student, artist-in-residence, chairman of the music department and counselor. (October 1979)

Nine weeks after the beginning of school this writer conducted personal interviews with each of the identified students at the middle school site. The primary concern was the status of the students and whether the interest level for learning music had been maintained. Each interview was completed during one 55 minute class period in a private office adjoining the school library. All interviews were completed during the same day. Parents had been informed, by phone, that this writer would visit school to make inquiries of each student to determine their perceptions of the middle school music program. After greeting the student and before each interview, the students were asked the following question:

> Would you mind if I ask you nine questions about your new music program? Thank you. This interview will take about 35 minutes, then we will have a few minutes to visit before you go on to your next class.

MIDDLE SCHOOL INTERVIEW

Student ______________________

School ______________________

Grade ______________________

Age __________ Sex __________

1. MUSIC ASSIGNMENT: 2 Woodwind, 2 Beginning Band, 1 Piano, 1 violin

2. Do you have a musical instrument?

   Yes ______ No ______

   Personal ______ School issued ______

   All six students have their own personal instruments. One student uses the piano at school and has a rented piano at home. Another student uses the percussion instruments at school and has personal equipment at home. Four students own instruments and bring them to school daily for use in class.

3. How many music lessons do you have per week?

   Home: Each of the students is now taking private lessons at home or other sites. Lessons range from one-half hour (4) to one hour (2).

   School: Piano, woodwind and string students receive instruction 80 minutes per week (two days), with 120 minutes independent studio practice (3 days). The time is based upon a forty minute period.
   Two students, in beginning band, meet five days a week, with option to leave study hall for additional time in the band practice room.

4. Approximately how many hours do you practice music at home each day?

   Home: Four students practice 1-2 hours.
   Two students practice one hour.

5. How many students are in your music class at school?

Flute	14	String	21
Clarinet	12	Beginning Band	32
Piano	6		

6. What advantages are there to being in a small/large class? (1-10, small 11 and over, large)

Piano, (small) The class is interesting and all the students learn new techniques at the same time. The classroom contains ten piano's.

Flute, (large) The student finds that some instructions are confusing and difficult, but enjoys being with other students playing the same instrument. Most new friends at the new school are part of the music class.

Clarinet, (large) First opportunity to be in music class with other students playing the same instrument.

String, (large) When you are in a large class, other students need help so no student feels alone. The teacher is patient/understanding and never embarasses students in front of the other students for making a mistake.

Beginning Band, (large) There seems to be a healthy competition in the different sections in the band and they draw together to practice to be best. The band-section-number worn on sweaters/instrument case is a status symbol in the school. The two students interviewed were enthusiastic about the exposure to music everyday and saw that as an advantage regardless of the class size, working hard to get number assignment.

Are there any disadvantages?

All of the students made comments that they were having difficulty with reading the notated exercises. The two band students were having to work two additional hours to prepare for classes because they had less visual (sight) training than the other band members and they found the other instruments distracting when concentra ting on music notation.

7. How confident do you feel in your ability to learn to play music?

Response: The students, six, in this program felt confident about learning music from private tutors, but at school they were concerned about more pressing issues, i.e., anxieties of new environment, confusion and uncertainties associated with the teacher strike and beginning the school year, new groups of students and the influence of many different teachers on their over all grade point/performance in Middle School.

8. What is your overall evaluation of the music program at this school?

The diversity and length of music activities seemed to be causing the students some adjustment problems. Over and over during the interviews, the students stated "there is too much to do in a short period of time, and then we have home work." As seen by the students there is too much rushing and crowding to get all of one set of activities finished and get to the next set without getting behind. The teachers seem to be pushing for speed rather than accuracy or understanding, by the students, of the process.

9. Do you plan to continue music in school next year?

Yes__6__ No_____

If no, why?

TEACHER

PROCESS PERFORMANCE OBJECTIVE

ONE

At the end of two months, October-November 1978, given two one-hour workshops of music activities, teachers' attendance beyond contract hours will be increased by sixty percent over the previous school year (1977-78) as evidenced by the principals' workshop records of planned professional meetings at the school.

TEACHER EVALUATION

PROCESS PERFORMANCE OBJECTIVE ONE

> At the end of two months, October-November 1978, given two one-hour workshops of music activities, teachers' attendance beyond contract hours were increased by sixty percent over the previous school year (1977-78) as evidenced by the principals' workshop records of planned professional meetings at the school.

According to the principals' workshop records, teacher involvement in school related professional activities beyond contract hours was very low at Sunset School, (1977-78). Teachers in Oklahoma City Public Schools do not receive incentive pay for increased professional skills and teachers base pay is increased only when a masters degree is achieved. After a masters degree, there is no increase in teachers pay, regardless of the number of post-graduate hours. Pay increases occur only for calendar years served. There are no requirements for additional courses needed for upgrading skills. The principal is seen as the instructional leader at each school site. The superintendent of the school district does encourage each principal to conduct after school workshops for the purpose of providing professional growth for teachers and to promote the goals/objectives of the individual school programs. The unions negotiated Teachers Agreement specifically states that teachers are free from contractual responsibilities forty-five minutes after the official close of regular school day. The union contract agrees to one forty-five minute meeting per semester during the evening hours, but no punitive steps may be taken if the teacher chooses not to be present. This writer approached the principal at Sunset School about professional growth in music/resource planning of after school staff workshops. The intent was to have content and presentors merit the increased teacher time and involvement. It was felt by this writer, that the teachers needed to have input in defining workshop plans and giving endorsement to the presentors. Teachers were given an opportunity to act as chair persons, moderators and actively work in roles that displayed their talents. Many teachers felt that they were not needed at evening meetings and their input would not make a difference.

The Open House/Book Fair had poor participation with minimal teacher input in 1977, with the principal and three teachers attending. Teacher involvement in the opening night of the Book Fair was minimal (1977).

The teachers helped design a music component for students and teachers to bolster attendance at the 1978 Book Fair. Student displays, musicdisplays, musical characters and story book costumes worn by students/teachers. An all day, twelve hour, (8:00 A.M. - 8:00 P.M.) Pot luck dinner, door prizes and twenty-five percent off all book purchases for the teachers working with the School Arts Committee and Book Fair. Approximately six teachers attended, 1977, while ten teachers were present at the same affair in 1978. During the school year, six teacher workshops and input sessions were also conducted monthly during 1978-1979, compared with four professional meetings planned by principal with no teacher input programs in 1977-78. When the principal actively sought input there was an increase in the number of teachers who began attending the professional workshops designed around school goals in 1978-79. Teachers' attendance (1978-79) beyond contract hours were increased by more than sixty percent over the previous school year (1977-78) as evidenced by the principals workshop records of planned professional meetings at the school. For a comparison of teachers attendance at professional meetings after contract hours 1977-78, 1978-79 (See Table 6)

SUNSET ELEMENTARY SCHOOL

COMPARISON OF TEACHERS ATTENDANCE AT PROFESSIONAL MEETINGS AFTER CONTRACT HOURS

1977-1978, 1978-1979

	Number of Teachers Attending Professional Meeting Beyond Contract Hours		
	1977-78	1978-79	Difference %
School Arts Committee Meeting November	3	12	300%
Book Fair December	6	10	67%
Staff Development Workshop December	4	12	199%
Staff Development Workshop January	3	13	333%
Staff Development Workshop February	No meeting	13	0%
Staff Development Workshop March	No meeting	13	0%

TABLE 5

TEACHER

PROCESS PERFORMANCE OBJECTIVE

TWO

Given music activities, workshops and professional concerts in school over a nine month period, September 1978-May 1979, each teacher will demonstrate a sixty percent increase in personal interest for music in the basic curriculum on a post test than they scored on the pre-test.

TEACHER EVALUATION

PROCESS PERFORMANCE OBJECTIVE TWO

Given music activities, workshops and professional concerts in school over a nine month period, September 1978-May 1979, each teacher demonstrated a sixty percent increase in personal interest for music in the basic curriculum on a post test than they scored on the pre test.

ANALYSIS OF THE COMPREHENSIVE ARTS IN EDUCATION ADMINISTRATOR/TEACHER MUSIC SURVEY

During the 1978-79 school year, the administrator and teachers at Sunset Elementary School in the Oklahoma City Public School District were administered a Comprehensive Arts in Education self designed music survey. The purpose of the survey was to describe administrators/teachers opinions about music education. Total number of educators surveyed was twelve (12), due to the natural phenomenological occurences within the population, (e.g. educators leaving schools for various reasons). This survey was administered on a pre and post test basis. During the school year 1978-79 Sunset Elementary School, site of the program, had three different principals. Therefore, the results reflect only the opinions of teachers. Only those educators taking both the pre and post test are discussed in the results.

A total of twelve (12) teachers were assessed. Although the population of this group only numbered twelve (12), the information was considered relevant. All teachers were given music activities, workshops and attended professional concerts in school over a nine month period, September 1978-May 1979. Of this number eleven (11) demonstrated a sixty five percent increase in personal interest for music in the basic curriculum on the post test than they scored on the pre test. One teacher scored a fifty-nine percent increase in personal interest for music over the nine month period, representing one percent (1%) of the total group. A perfect score of thirty-three was possible on the eleven items surveyed. Classroom teachers survey statements 6, 7, 9, 10, containing words necessary, important, optional, were weighted 3, 2, 1, respectfully. Statements 5, 8, 11, containing significant, slight, not at all, were weighted 3, 2, 1, respectfully, Questions 2, 3, 4, containing words great, moderate, slight were weighted 3, 2, 1, respectfully. All other items received zero weight. Of the twelve teachers responding to each survey question the following scores were tabulated.

ANALYSIS OF THE

COMPREHENSIVE ARTS IN EDUCATION

ADMINISTRATOR/TEACHER MUSIC SURVEY

Teacher Number	Pre Test	Anticipated 65% Gain	Post Test
802	13	21.4	24
803	19	14.8	19
804	18	29.7	29*
805	14	23.1	24
806	12	19.8	23
807	12	19.8	25
819	18	29.7	32
810	11	18.1	22
811	6	9.9	20
812	10	16.5	24
813	17	28.0	27*
814	13	21.4	22

TABLE 6

ARTS IN EDUCATION
SERIES B — MUSIC
TEACHER/ADMINISTRATOR FORM

NAME ____________________

SCHOOL Sunset

CHECK ONE:

CLASSROOM TEACHER(S) 13 GRADES 1-4

ADMINISTRATOR ____________________

OTHER (Specify) ____________________

PRE ____________ POST ____________

INSTRUCTIONS: The survey that follows consists of statements describing your opinions about arts in education. For each of the statements found below on the left, check the blank in front of the item on the right that best describes your position on that statement. For statements 1-11, check only the one of the several items that you most agree with. For statements 12-13, check all of the items that you agree with — not restricting your choice to only one.

Statements	PRE-	POST-	Items CHECK ONE ONLY
1. I feel that music experiences as a part of each child's basic education are . . .	0	3	necessary to educational growth
	2	2	important to educational growth
	7	1	optional to educational growth
	2	0	unimportant to educational growth
	0	6	damaging to educational growth
2. I feel comfortable using music in my classroom/school.	0	3	Great
	1	2	moderately
	4	1	slightly
	4	0	not at all
	5	0	decidedly uncomfortable
3. I use music in my class(es)/ school	0	3	to a great degree
	1	2	to a moderate degree
	4	1	to a slight degree
	5	0	not at all
	4	0	I avoid them
4. My qualifications for using music in my class/school are . . .	0	3	great
	0	2	moderate
	8	1	slight
	1	0	adequate
	5	0	inadequate
5. Music activities can be used to teach concepts in other curriculum areas.	0	3	to a significant degree
	10	2	to a slight degree
	4	4	not at all
6. I consider the use of creativity in learning experiences to be ...	0	3	necessary to educational growth
	11	2	important to educational growth
	3	1	optional to educational growth
	0	0	unimportant to educational growth
	0	0	damaging to educational growth

Statements	PRE-	POST-	Items
7. I feel that daydreaming is . . .	0	3	necessary to educational growth
	1	2	important to educational growth
	4	2	optional to educational growth
	8	0	unimportant to educational growth
	1	0	damaging to educational growth
8. I feel that music experiences in school help teachers generate happy learning environments.	0	3	to a significant degree
	13	2	to a slight degree
	1	1	not at all
9. I consider music as a separate curriculum area to be . . .	0	3	necessary to educational growth
	2	2	important to educational growth
	10	1	optional to educational growth
	2	0	unimportant to educational growth
	0	3	damaging to educational growth
10. I feel that providing opportunities for students to express themselves nonverbally as well as verbally is . . .	0	3	necessary to educational growth
	6	2	important to educational growth
	7	1	optional to educational growth
	1	0	unimportant to educational growth
	0	0	damaging to educational growth
11. I feel that community music resources could broaden and deepen the arts experiences provided in the school to the benefit of both teachers and students . . .	5	3	to a significant degree
	9	2	to a slight degree
	0	1	not at all

		CHECK ALL THAT FIT
12. As I integrate music experiences into my classroom/school, I would emphasize . . .	2	music relationship to content areas
	4	music knowledge and skills
	1	the student's original expression
	12	music appreciation
	2	none of the above, what then?
13. When music experiences are integrated into the curriculum and provided for all students, I believe the impact will be to . . .	3	foster creativity
	9	take up too much time
	2	improve self-concept
	10	make school more fun
	0	develop skills in critical thinking
	2	accomplish little or nothing
	5	involve students in enjoying arts
	5	improve attitudes toward school
	8	make students want to be artists, writers, actors, musicians
	6	increase achievement motivation
	0	decrease academic achievement
	8	develop self-expression

TEACHER

PROCESS PERFORMANCE OBJECTIVE

THREE

At the end of four months, December 1978-March 1979, given four two-hour workshops by community resource representatives, each classroom teacher will be able to write lesson plans, integrating basic curriculum with information on community resources and make the activities operational. A satisfactory rating will be based on five lesson plans and two classroom observations by the program facilitator and/or building principal. (Standard Oklahoma City Public Schools observation instrument and procedure will be used.)

TEACHER EVALUATION

PROCESS PERFORMANCE OBJECTIVE THREE

> At the end of four months, December 1978-March 1979, given two-hour workshops by community resource representatives, each classroom teacher was able to write lesson plans, integrating basic curriculum with information on community resources and made the activities operational. A satisfactory rating was based on five lesson plans and two classroom observations by the program writer and/or building principal. (Standard Oklahoma City Public Schools observation instrument and procedure was used).

Classroom teacher observations by principal and this writer began in January 1979 shortly after a series of four professional growth workshops were completed. Standard Oklahoma City Public School teacher observation procedures were observed including requests for agreeable date and time in classroom, with advance teacher lesson plans as required by the 1978-79 Teacher Negotiated Agreement. Each class was studying different aspects of "exploring" in social studies. During January, February, March 1979, the following lessons were observed on two separate occassions by this writer.

1. Third Grade: Students had learned the names of states with the use of a song "The Fifty Nifty United States." They were doing library research before constructing posters for each state that incorporated specific state information and major state product i.e., Oklahoma - oil. (Resource - Oklahoma Science and Arts Foundation)
2. Second Grade: Exploring bodies of water was being discussed

and studied including experiments of fresh and salt water. Students were collecting pictures and library information on boat design, travel, and nautical history told through sailing stories and historical logs. Students were learning sailing songs, working sea chants, whaling songs and other songs of the sea from different areas of the world. (Resource - Oklahome City Arts Council).

3. Third Grade: Students wrote a play about Balboa discovering the Pacific. Familiar songs were given new lyrics that included facts about climate, food, medical problems, people and discovery. All songs were placed on tape to facilitate rehersals prompting of lines and stage fright. (Resource: Oklahoma Science and Arts Foundation).

4. First Grade: Students learned traditional songs and dances of Spain and Mexico in Spanish. Simple rhythm instruments were being used by students to accompany dances and work was in progress to devise simple costumes. Resource: Ballet Oklahoma at the Oklahoma City Arts Council).

5. Second Grade: Students learned to perform one act plays including western songs and dances used by early pioneers. This activity was presented to the entire student body during "Oklahoma Day Activity." K. E. B. C. radio station executives were invited to hear the twelve new country western songs written by fourth grade students. (Resource: Oklahoma City University Drama Department, Claire Jones and K. E. B. C.).

After each observation by this writer, a twenty minute conference was conducted to debrief the observation and bring closure to the experience. The conferences were conducted the same day and designed to: (1) reinforce positive activities, (2) provide additional suggestions, arts activities when needed, (3) provide other music resource materials as needed.

Requested by Teacher: The teachers had reached a strong level of security with this writer by the fifth month of the program and though they still demonstrated a need for all observations to be carried out to the specific union agreement, there was no hostility or fear in class or during the post observation conference. "What is Best for Students" stayed the main concern and all communication was maintained at that level. Teachers were not allowed to feel that they were being evaluated, but that the music level and appropriateness for grade matched with student ability was being monitored carefully so that every resource available would be given to achieve that goal.

Seven observations were conducted by the building principal and received satisfactory ratings. The building principal observed the following lessons during January, February and March:

1. Fourth Grade: Social studies students experienced story telling through music and sequencing music events to improve understanding of the "Old South." All songs highlighted the Red River, the Mississippi River and work chants. (Resource: Oklahoma Historical Society).

2. First Grade: Mathematics students were forming sets, geometric shapes, relationships, mathematic symbols with rhymes using music and dance. (Resource: Ballet Oklahoma - Oklahoma City Arts Council).

3. Third/Fourth Grade: Social studies students exploring ways people communicate non-verbally through gestures and body language. Study of music to explore different languages and cultures. Class discussions of trust and acceptance of musical sounds unfamiliar to American culture. Students developing bulletin board with stories and pictures of unusual instruments. (Resource: Pictures on loan from Program Out-Reach - Oklahoma Art Center).

4. Fourth Grade: Eighteen study prints were used for art exploration. Musical sounds on records were used to find similitarities of language in visual art and music, elements of design, rhythm and motion, balance, contrast, repetition, illusion, theme and variation. Students created pictures using elements of design

then wrote sound poems using Orff Instruments. (Resource: Oklahoma Museum of Art).

5. Second/Third Grade: Social studies, through creative dramatics and spinning wheel songs, the students learned about work methods used by the early pioneers. Emphasis was placed on simple weavings of yarn on twigs and branches that were hung to decorate the classroom. (Resource: Oklahoma Historical Society - loaned a spinning wheel for classroom display).

At the end of four months, December 1978-March 1979, each classroom teacher was able to write lesson plans, integrating basic curriculum with information on community resources and made the activities operational. Each teacher was recommended to the Director of Curriculum, Oklahoma City Public Schools for future teacher writing committee's related to the use of community resources and integrating music into the basic curriculum.

TEACHER

PROCESS PERFORMANCE OBJECTIVE

FOUR

At the end of four 3 hour workshops, September 1978 to January 1979, over a five month period, on music in basic education, each teacher will demonstrate the ability to include music activities with at least 5 of 15 Oklahoma City Public Schools district goals/objectives as evidenced by twelve lesson plans. All lessons to be reviewed by facilitator/principal, using Oklahoma City Public Schools editors standards, for field testing, production and dissemination to other district schools.

TEACHER EVALUATION

PROCESS PERFORMANCE OBJECTIVE FOUR

> At the end of four 3 hour workshops, September 1978 to January 1979, over a five month period, on music in basic education, each teacher demonstrated the ability to include music activities with at least 5 of 15 Oklahoma City Public Schools district goals/objectives as evidenced by twelve lesson plans. All lessons were reviewed by writer/principal, using Oklahoma City Public Schools editors standards for field testing, production and dissemination to other district schools.

At the end of four three-hour workshops, September 1978 to January 1979, over a five month period, on music in basic education, each of twelve teachers demonstrated their ability to include music activities using at least five of the fifteen Oklahoma City Public Schools district goals/objectives as evidenced by lesson plans. All lessons were reviewed by this writer and the principal. At the end of the school year three classroom teachers compiled the book of materials that are now being field tested by classroom teachers in four schools. (See appendix Y.) for lesson plans and evaluation forms).

OKLAHOMA CITY PUBLIC SCHOOLS
CURRICULUM SERVICES DEPARTMENT
COMPREHENSIVE ARTS IN EDUCATION K-4, K-5

BEST COPY AVAILABLE

Please rate the attached material according to the indicated scale. Circle the number which best describes, in your judgment, the appropriate rating for the material.

Title of Material: SUNSET MUSIC LABORATORY ACTIVITIES

Program of Studies Correlation	1	2	3	4	5	6
	little relation					directly related
Content Organization	1	2	3	4	5	6
	poor					excellent
Content Scope	1	2	3	4	5	6
	too limited or too great					well selected
Pupil Motivation	1	2	3	4	5	6
	low					high
Pupil Readability	1	2	3	4	5	6
	low					high
Pupil Success	1	2	3	4	5	6
	low					high
Technical Quality - Teacher Directions	1	2	3	4	5	6
	poor					excellent
Student Directions	1	2	3	4	5	6
	poor					excellent
General Layout	1	2	3	4	5	6
	poor					excellent
Overall Rating	1	2	3	4	5	6
	poor					excellent

Will you continue to use the material with your pupils?

yes ______ no ______

Do you recommend duplication of the materials for other teachers to use?

yes ______ no ______

CHAPTER VII

BUDGET AND FINANCE

In establishing any innovation in the public schools, the questions of politics and finances always emerge. In working with Sunset Music Laboratory some of the first considerations for educational change/innovations were inter-group relations, social action and community involvement. The present tendency is to think that education problems can be solved with money and organizational changes, however, the likelihood of any significant innovation or improvement is politically discouraged in tons and tons of dialogue and paper that does not involve community imput or commitment.

The Oklahoma City Public Schools did not have any music teachers below the middle school level, and no budget line items at the elementary school that could be used for music education. The answer was to seek community imput, commitment and resources that would provide services to a specific school for a specific purpose. This plan by-passed the complications of the general fund budget that existed in the school system. The following are graphic charts that describe some of the services received and how they were used for the program. (See Table 2,8, and 9)

IN KIND SERVICES-INSTRUMENTS
DONATED TO
SUNSET MUSIC LABORATORY
BY
LOCAL MUSIC COMPANIES

Company	Cost to Company	Cost to District
1. Billye June Evans	$ 600.00	-0-
2. Chenoweth & Green	650.00	-0-
3. Conn Music	1,225.00	-0-
4. Driver Music	1,700.00	-0-
5. Jenkins	300.00	-0-
6. Larson	1,110.00	-0-
7. Rawson	915.00	-0-
8. Sharp	1,751.40	-0-
Total	$8,251.40	$000.00

TABLE 7

SUNSET MUSIC LABORATORY

N-KIND SERVICES/GRANTS

OCTOBER 1977 - OCTOBER 1979

Activities	Cost District	Others
Performances	$ 690.00	$ 49,206.00
Instruments	-0-	8,251.40
Volunteer Musicians	-0-	57,816.00
Mini-Grant Instruments	3,500.00	-0-
Mini-Grant Professional Growth	$1,166.40	
Total	$5,456.40	$115,273.40

TABLE 8

VOLUNTEER MUSICIANS VISITATIONS/WORKSHOPS/MEETINGS

	Hours	Date
Review state adopted textbook material (music) 5 musicians - Baton Keyboard Club 1 Oklahoma City University music professor 1 Central State University music professor (March 4 hrs, April 3 hrs, May 3 hrs. June 4 hrs.) 14 hours each x 7 =	98	March April May June 1978
Opening Day 6 musicians 7 hours 6 x 7 =	42	August 1978
Twelve volunteer musicians attended school workshop/orientation with the gifted/talented facilitator and classroom teachers 5 hours 5 x 12 =	60	October 1978
Sixteen volunteer musicians, 2 meetings every week for 3 weeks - 10 hours per week Evaluation Design 30 x 16 =	480	February 1979
At laboratory (Professional Musicians - Union Contribution) 4 musicians - 2 weeks - 10 hours per week. 20 hours each (brass-woodwinds) (Intro Learning Unlimited) music kits 4 x 20 hours =	80	February 1979
Eight musicians - string, brass, woodwinds 4 musicians 2 hours per day 5 days = 40 4 musicians 2 hours per day 4 days = 32	72	March 1979
Two hour rap session with Billy Taylor, Jazz pianist/composer. 12 musicians - 2 hours impromptu jazz rap session 4 hours x 12 =	48	March 1979

Volunteer Musicians Visitations/Workshops/Meetings (continued)

	Hours	Date
Judication 8 persons - 2 days - 5 hours each day 8 x 2 = 16 x 5 =	80	April 1979
4 Musicians 15 hours each = 45 hours 1 Musician 15 hours = 15 hours 1 Musician 15 hours = 15 hours To match instruction with each identified student	75	April 1979
Jazz improvisation Demonstration - Concert 5 musicians for 3 hours =	15	May 1979
Person Hours Donated by Musicians to Oklahoma City Public Schools		
Total Hours	876	
Cost Per Hour $66.00		
Total Donation	$57,816.00	
Cost to District	-0-	

LOANER INSTRUMENTS FOR SUNSET MUSIC LABORATORY DONATED BY MUSIC COMPANIES

September 1978-May 1979

1.	Billye June Evans Music Co.		
	January 3 - May 8 1979		
	4 guitars/$80.00 ea.	$ 320.00	
	2 banjo's/$80.00 ea.	160.00	
	3 ukulele/$40.00 ea.	120.00	$ 600.00
2.	Chenoweth & Green Company		
	January 8 - May 8 1979		
	2 bass drums/$60.00 ea.	120.00	
	3 snare drums/$60.00	180.00	
	2 jazz drum set-ups/$175.00 ea.	350.00	650.00
3.	Conn Music Company		
	January 8 - May 8 1979		
	1 concert grand piano	575.00	
	1 electric organ (4 months only)	650.00	1,225.00
4.	Driver Music Company		
	March 20 - May 8 1979		
	8 clarinets/$50.00 ea.	400.00	
	8 cornets/$50.00 ea.	400.00	
	8 flutes/$60.00 ea.	480.00	
	3 violins/$140.00 ea	420.00	1,700.00
5.	Jenkins Music Company		
	January 3 - May 8 1979		
	Sheet Music/not to exceed	150.00	
	Records/not to exceed	150.00	300.00
6.	Larson Music Company		
	January 3 - May 8 1979		
	1 laboratory piano	450.00	
	1 piano with lock/concert quality	660.00	1,110.00
7.	Rawson Music Company		
	January 23 - March 20 1979		
	6 clarinets/$50.00 ea.	300.00	
	4 cornets/$50.00 ea.	200.00	
	4 flutes/$60.00 ea.	240.00	
	1 violin/$175.00	175.00	915.00

Donated Loaner Instruments (continued)

8. Sharp & Nichols Music Company		
January 3 - May 8 1979		
4 tuba's/$40.00 ea.	$ 160.00	
4 trombone's/$60.00 ea.	240.00	
4 clarinets/$50.00 ea.	200.00	
4 cornets/$50.00 ea.	200.00	
4 flutes/$60.00 ea.	240.00	
2 drums/$60.00	120.00	
3 violins/$125.00 ea.	375.00	
assessories & supplies	57.20	$1,592.20
9. Contribution Instrument and Instruction Material		
Self Instruction - music/cassette tapes		
Learning Unlimited, Milwaukee, Wisconsin 53213		
Individualized Audio-Visual Band Series		
4 flutes/$9.95 ea.	39.80	
4 trombones/$9.95 ea.	39.80	
4 cornets/$9.95 ea.	39.80	
2 percussion/$9.95 ea.	19.90	159.20
Total		$8,251.40

4

BUDGET

Telephone	
Curriculum Budget/no charge	$ -
Workshop Printing	375.00
Paper	400.00
Film/Flash Bulbs	75.00
Orff Music	147.50
Fine Arts Budget, no added expense	$ 997.30
OCPS Professional Growth Mini-Grant	
Twenty-four 4-hr. working days	$ 230.40
Typist $2.40 per hr., $9.60 ea. (CETA)	
Eight 3-hr. workshops	$ 864.00
Developing music curriculum (1978-79)	
12 teachers, $3.00 per hr. ($72.00 ea.)	
Coffee .15 ea. (20) $3.00	$ 72.00
General meetings	
Mini-Grant Funds 1978-1979 ($1200.00)	$1,166.40
August 1978 Teacher/Artist-in-Residence Orientation Program sponsored by OCPS and Oklahoma State Arts and Humanities Council -- Faculty Bldg. Meeting Rooms/ Dining, Oklahoma City University, Oklahoma City, Oklahoma	No Fee
Invitations to conference with RSVP Card (.18 ea.)	$ 6.30
Printing (Xerox)	14.00
Paper Supplies	10.00
AV materials (professional library)	-
Comprehensive Arts Budget, no cost	$ 30.00
Patrons of the Oklahoma City Theatre Center covered the cost of the 2-day conference:	
12 gallons of coffee	$ 36.00
16 gallons of fruit drink	32.00
12 gallons of ice tea	18.00
29 box lunches @ $1.75 ea.	50.75
35 dinners @ $6.25 ea.	181.25
29 lunches @ $4.75 ea.	137.75
Additional cost to the School District $0.00	$ 455.75

Three-way matched bonds for Artist-in-Residence 1) Oklahoma City Public Schools, 2) State Arts & Humanities Council, 3) National Endowment for the Arts. Request for operating funds to be part of the personnel proposal

Artist - (music)	$3,000.00
Orff Instruments	1,600.00
Records	100.00
Books	200.00
Sheet Music	100.00
Approved Grant Money	$5,000.00

Concert series costs were covered by cooperating institutions.

All Fourth Grade students attended concert/theatre series, 19 gifted/ talented students (48 total students)

CHAPTER VIII

INSTITUTIONALIZATION

During 1978-79 Sunset School had many administrators, teachers and adults visit the program from neighboring counties and states.

The most memorable visitors were a group of 42 music academy educators from Japan. Their tour visited only three public schools, Chicago, Oklahoma City and Los Angeles. The group was composed of principals/administrators from a music association on tour of the United States and only three spoke English. This writer is still not certain how the Japanese educators heard about the Sunset Program. It is believed that a representative of Ludwig Music Company in Chicago, gave them our name. The Oklahoma City Chanber of Commerce was contacted for guidance and help.

The parents and students were thrilled, they spent two months in preparing for the event. The itinerary was planned after contact was made with the local Japanese American Club of Oklahoma. They advised and worked with us on menu's and other details to make their stay comfortable. Since only three educators in the group spoke english, they acted as interpreters. They helped the students and teachers make banners, prepare to exchange gifts, learn greetings and songs in Japanese. These activities were planned during evenings after work and on weekends.

Many of the parents went to work late the day they arrived, to be at school to welcome the guests from Japan. The touring group spent a day and a half in Oklahoma City, Oklahoma, traveling everywhere with tape recorders and an additional crew of four photographers taking still, movie, and video tape pictures. They were interested in the elementary program, the variety and sequence of instruments introduced, particularly the concept of movement and improvisational music. Since their trip to Oklahoma we have exchanged letters and will continue the correspondence. One letter reports that our program was shown and discussed in 18 places in Japan. (See Appendix Z.) It appears that institutionalization of some of Sunset's activities have been accepted across social, language, and cultural barriers to change attitudes and values toward music instruction. This writer gained knowledge about early childhood education (3 years) and early exposure to baton twirling, movement and instrumental music as it relates to academic instruction.

The music program has been extended to four schools during the school year 1979-80 using the same artist-in-residence to service all four schools. The Oklahoma City Public Schools Comprehensive Arts in Education increased the approved budget allowance to cover the cost of buying instruments for the four elementary schools. Each school in the extended program has a receiving team of teachers, trained by the teachers of Sunset to help in the implementation program at each school. This writer was the guest speaker at the Oklahoma Arts and Humanities

Summer Conference (August 1979) with administrators and teachers including new Arts in Education schools from across the state. The teacher materials developed from the Sunset program were printed for distribution to Oklahoma City Public Schools wishing to use the model. The concert series for next year has been planned and includes the return of Billy Taylor Trio, jazz, in October 1979, Natalie Hinderas, piano, February 1980 and Seth McCoy, baritone, from the Metropolitan Opera in April 1980. These concerts will again be in cooperation with BLAC, Inc. and Mid-America Arts Alliance. In reviewing the greatest impact of the Sunset Program this year, Oklahoma City Public Schools will hire five top music teachers and one music specialist to work in schools to develop music programs, using an ecletic approach to music and allowing for sound, movement, instruments, harmony composition, poetry and improvization. This is the first time in four decades that a music teacher below the Middle School level has been hired. The curriculum director for Oklahoma City Public Schools is on the national board of ASCD, the Association for Supervision and Curriculum Development and has been assertive in requesting that music and the arts be included in curriculum development at the convention in Atlanta, Georgia, April 1980.

The music laboratory was permanently opened for use by the faculty and students of Sunset School. The production of a guide, Sunset: Music in the School gave details on how to use local resources and services for music activities. The material was distributed to 59 elementary schools in the Oklahoma City Public Schools District and ten surrounding school systems in the metropolitan area.

Open house was held for elementary school principals in early June and July, 1979 to encourage the opening of future sites. Pertinent information about the program was sent to the State Director of Music Education for inclusion in the monthly communication to all state school districts. Local music resources in the community were encouraged to continue work with interested principals to develop new programs with schools. Articles were written for publication in the national publication of National Association for Elementary School Principals (NAESP), the Oklahoma Arts and Humanities Quarterly, and Through the Arts, Cremel, Inc., St. Louis, Missouri for national distribution to Aesthetic Education Laboratories. Application was submitted and accepted to OASCD, the Oklahoma Association of Supervision and Curriculum Development to present a paper at the state meeting, March 1980.

Principal, teachers and parents continued monthly meetings working together to provide maximum community involvement and continue appropriate music experiences for students. The Sunset principal wrote a renewal proposal to the Oklahoma Arts and Humanities Council requesting the continued services of an Artist-in-Residence (1979-80).

During the second year, the Artist-in-Residence will act as a coordinator of the laboratory to provide services for all third and fourth grade students and continue to expand field trip programs. The program writer will continue 1980-81 to meet with school staff and parents at regular six-week intervals and conduct in-service workshops with teachers to support the integration of music into the basic curriculum. In July 1979 three additional school sites were selected for the music laboratory models with appropriate budgets assigned by Oklahoma City Public Schools.

CHAPTER IX

SUMMATION

The Sunset School Music Laboratory Program used a three dimensional process to accomplish its goals: (1) the utilization of outside community resources and funding to support the elementary school program; (2) the development of student experiences in music fostering the early identification of talented students to be recommended for music programs available in the Middle School; and (3) the provision of teacher experiences and training in planning and utilizing music in the basic skills curriculum. The Oklahoma City Public Schools Music Laboratory program was designed to introduce music to gifted and talented elementary school students and to expand the effectiveness of the music program through the use of professional and non-professional community resources. The aid of such groups as the Parent Teacher Organization (PTO), local Musicians Unions, Oklahoma City Arts Council, local music businesses, state department music specialists, music organizations and the Oklahoma State Arts and Humanities Council were invaluable when developing the schools budgetary priorities. The community support and commitment received became an integral part of the program, allowing for maximum resources and visibility that was far more than a series of short term demonstrations.

In introducing a program of this type, the basic needs of the gifted and talented student had to be taken into consideration. These students need understanding, a sense of self-esteem and worthiness, independence, love and self-actualization the same as other students. The difference between the gifted and talented student and other students in their chronological age group are often advanced, not only in academics, but also in psychological areas. The higher the capability, the greater the problems of adjustment. Gifted children have special needs which are challenging and complex. Trying to meet those needs in a constructive manner was an exercise in curriculum development that this program attempted to meet.

Of the nineteen students that participated in the Sunset Elementary School program, six students were identified to be forcasted for further training at the middle school level. Two showed promise with the piano, two with the clarinet, one with the flute and one student with percussion instruments. One of the students who played piano for the first time in this program was also very interested in violin. None of the students in the program had ever had formal lessons in music, so that previous experience was not a factor in their progress.

The training the students received during the program was a new experience for each student. The movement activities used during the program emphasized reinforcement of musical concepts of time, rhythm, accent, note value, phrasing and musical terms. The young students learned to accompany dance phrases and dancers into improvised student composition. The choral groups learned to put gestures with songs that were improvised. Breath control was emphasized when they began actually using instruments as well as contrast, repetition, theme, variation, creative thought and individuality in imagination and communication.

As a result of the program, parents and community persons have become very involved in school activities as if it was an integral part of the community. No longer was the school thought of as a place open for young people as it had been in many instances. The program represented a positive expression in the community as a place for all to come and participate.

The business community and the businesses that supported this program were very excited about the participation of young people in the music activities. As a result of the successful encouragement of young people to play musical instruments in the program, the business community has shown an interest in supporting four other schools as working partners with music programs in the future.

Although the music program that became operational at Sunset Elementary School was a tremendous success, there were some rough spots to smooth out in the beginning. A slow start plagued with administrative and morale problems occurred when the principal at Sunset school, during the early planning 1977-78, was reassigned to another position two weeks before school opened 1978-79. During the program, the Sunset School Principal was replaced due to an auto accident and related illnesses.

There was an interim time when the staff and the artist as well as this writer were not sure the program would continue. It is felt by this writer that the program did continue because of the strong involvement and commitment from the community and parents. For a period of three months there seemed to be difficulty with scheduling music into the general curriculum classes and the morale of the teachers became very low, but the laboratory program continued the quality of the performances. The involvement of teachers finally won the support of the new administrator. Another factor that played a great part in the program was uncertainty because of the dismissal of the superintendent in the middle of the school year. Those programs that had been instituted during his tenure were looked upon with disfavor. However, at the end of four months when the new superintendent was installed, it was clear that he was pro Arts for young students and that there was no need for concern. The general assessment of the progress of the program was highly favorable as the program was well received.

The budget considerations for a program of this type are tremendous, unless partnerships can be established with resources on the local, state and national level. The performances, instruments and professional musicians time was donated to Oklahoma City Public Schools at a total cost of $115,273.00. The same services will be distributed to four schools during 1980-81 without additional expenditures. The breakdown of the costs can be seen on (Tables 8 and 9)

One of the volunteer musicians owns an instrument repair shop in the city. A side effect to the program is his interest in the students and his plans to continue teaching and coaching them. All of the students have visited his shop and he has become a mentor to them by allowing them to do odd jobs in the shop two days a month.

The budget arrangement with local arts resources, businesses and other organizations made the in kind money/services amount to over $115,000.00.

The results of the program indicated some definite needs from the standpoint of students, teachers, parents, volunteers and cooperating institutions. Each of the groups needed opportunity, exposure and time with the new music resources. The students gained exposure to another dimension for learning. The teachers changed their mind sets toward the inclusion of music as part of the basic curriculum. Parents and volunteer musicians used their resources to expand the students exposure to music. Finally, this writer encouraged the business community to direct their resources to students, to give time, exposure and opportunity with instruments.

The increased involvement of people and music organizations in this program clearly indicated that planning for student opportunity, exposure and time with music resources can be accomplished with local, state and national organizations assistance. The delivery system of resources is vital to school districts. The Oklahoma City Public Schools curriculum, finances, supervision, management and available resources have all been affected by this program. The recipients of the program have now established open lines of communication and can maintain the vitality and desired level of contribution.

Three new elementary music laboratories were opened in school year 1979-80. With Artist-in-Residence, the renewal of grants has been assured by Oklahoma Arts and Humanities Council. The first time budget by Oklahoma City Public Schools for six new music teachers at the elementary school level was instituted in May 1979. During 1979-80 the arts programs of the district will be reviewed for changes to provide equitable services and expenditures to all elementary schools. The Sunset School mosel is expected to be reviewed in 1981-82 as a possible pilot music school for the performing arts.

FOOTNOTES

FOOTNOTES

1. Robert G. Petzoid, "Auditory Perception by Children," *Journal of Research in Music Education*, XVII (Spring, 1969), pp. 86, 87.

2. The Arts Education and Americans Panel. *Coming to Our Senses: The Significance of the Arts for American Education* (New York: McGraw-Hill Book Company, 1977), pp. 248,249.

3. Edith Brill Roth, "Arts Education Program," *American Education* 14 December, 1977 p. 39.

4. Judith Murphy and Lonna Jones, *Research in Arts Education: A Federal Chapter* (Washington, D.C.: U.S. Government Printing Office, 1976), pp. 5-13.

5. Ibid., pp. 8-9

6. Rudoph Arnheim, *Visual Thinking* (Berkeley, California: University of California Press, 1969), pp. 3-4.

7. Marilyn P. Zimmerman, "Percept and Concept: Implications of Piaget," *Music Educator's Journal*, 66 February, 1970, pp. 49-50.

8. Ruth A. Martinson. *Curriculum Enrichment for the Gifted in the Primary Grades* (Englewood Cliffs: Prentice Hall, Inc., 1968), pp. 92-93.

9. Ibid.

10. Ruth A. Martinson. "Research on the Gifted and Talented: Its Implications for Education," in *Education of the Gifted and Talented: Report to the Congress of the U.S. by the Commissioner of Education* (Washington, D.C.: U.S. Government Printing Office, 1972), pp. 82-83.

11. Op. cit., Curriculum Enrichment, pp. 82-83.

12. John Curtis Gowan. *Development of the Creative Individual* (San Diego, California: Robert R. Knapp, Publisher, 1972), pp. 80-81.

13. Michael A. Wallach and Cliff W. Wing. *The Talented Student: A Validation of the Creativity-Intelligence Distinction* (New York: Holt, Rhinehart and Richmond, Inc., 1969), pp. 2-3.

14. Walter B. Barke and Norman S. Chambers. "Career Requirements of Gifted Elementary Children and Their Parents," in The Guidance of Exceptional Children, John Curtis Gown and George P. Demos (Eds.) (New York: David McKay Company, Inc., 1965), pp. 59-63.

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______________. "Musical Characteristics of Children," Music Educator's National Conference. Washington, D.C., 1971.

APPENDIX

APPENDIX A

WORKSHOP I-RESOURCES

WORKSHOP I-RESOURCES

What Are Resources? Where to Get Them and What to Do with Them!

Series I - Presentor: Director, Oklahoma City Arts Council

Agenda:

1. Central Oklahoma Resource Educators
2. CORE member organizations and their present impact on elementary schools CORE (Concerned Organizations Responsive to Education)
3. Share and distribute resource materials of services available from Oklahoma City Arts Council.
4. Review activities calendar for agencies 1978/79 and projected calendar.
5. Teachers learned procedures for securing resources to expand education for students.

Central Oklahoma Resource Educators, also known as

Concerned Organizations Resources to Education - CORE

Membership Includes:

Arts Council of Oklahoma City

Oklahoma Education Association

OETA - Channel 13

APPENDIX B

APPLICATION FOR MINI GRANT

Elton

OKLAHOMA CITY PUBLIC SCHOOLS

APPLICATION FOR MINI GRANT

Directions: Please complete the following form with as much information as possible. When completed please submit directly to the Office of the Superintendent, 900 North Klein, Oklahoma City, Oklahoma.

1. General Information

Name of applicant Charlotte Bibb-Harrison

Applicant's position Coordinator Comprehensive Arts in Education (K-4)

School or department Sunset Elementary School

Name or type of program Music Laboratory

Estimated cost $3,700.00

2. Program Information

We wish to establish an instrumental music laboratory for gifted and talented students at Sunset Elementary School to prepare them for broader musical opportunities available in the upper grades. This music lab will permit their talents to be discovered earlier so that larger numbers of young students may be forecasted for inclusion in music programs where more structured and professional musical specialists are available for music students. There are no classes in music offered to students below the fifth grade (Middle Schools) in Oklahoma City Public Schools. At that grade level (ages 9-10 years) students must pass a performance screening test for classes with only a limited enrollment. This mini grant would enable students to have access to some music equipment and books on a regular basis and provide classroom teachers needed workshops to expand the curriculum delivery system to include planned music activities.

APPENDIX C

SUNSET MUSIC LABORATORY LOG

SUNSET MUSIC LABORATORY LOG

Name/Code

STUDENT

PROGRESS

LOG

Weekly Activities / INSTRUMENTS	*Primary Percussion	Recorder	ORFF Glockenspiel Soprano Alto	ORFF Xylophone Soprano Alto	ORFF Metallophone	Tympani Drums	Hand Drums	Resonator Bells	Auto-Harp	Piano	Banjo	Guitar	Violin
1978 Sept. 11-15													
Sept. 18-21													
Sept. 26-29													
Oct. 2-6													
Oct. 9-11													
[illegible]t. 16-20													
Oct. 23-27													
Oct. 30-Nov. 3													
Nov. 6-10													
Nov. 13-17													
Nov. 20-22													
Nov. 27-Dec. 1													
Dec. 4-8													
Dec. 11-15													
Dec. 18-21													
Jan. 2-5 '79													
Jan. 8-12 '79													

X Improved Performance
⊗ Expected Performance
⊗ Refined Performance

I — Instrument Introduction (Red)
V — Volunteer Musician (Green)
A — Additional Practice (Blue)

*Primary Percussions: Triangle, Tambourine, Castanets, Tom Tom, Cymbols (different sizes), wood/sand blocks and others.

SUNSET MUSIC LABORATORY LOG

Name/Code

STUDENT
PROGRESS
LOG

INSTRUMENTS

Weekly Activities	*Primary Percussion	Recorder	ORFF Glockenspiel Soprano Alto	ORFF Xylophone Soprano Alto	ORFF Metallophone	Tympani Drums	Hand Drums	Resonator Bells	Auto-Harp	Piano	Banjo	Guitar	Violin
1979 Jan. 15-19													
Jan. 22-26													
Jan. 29-Feb. 2													
Feb. 5-9													
Feb. 12-16													
Feb. 19-23													
Feb. 26-Mar. 2													
Mar. 5-9													
Mar. 12-16													
Mar. 26-30													
Apr. 2-6													
Apr. 9-13													
Apr. 16-20													
Apr. 23-27													
May 1-4													
May 7-11													

X Improved Performance
⊗ Expected Performance
⊗ Refined Performance

I — Instrument Introduction (Red)
V — Volunteer Musician (Green)
A — Additional Practice (Blue)

*Primary Percussions: Triangle, Tambourine, Castanets, Tom Tom, Cymbols (Different sizes), wood/sand blocks and others.

SUNSET MUSIC LABORATORY LOG

____
Name/Code

**STUDENT
PROGRESS
LOG**

Weekly Activities	INSTRUMENTS	Saxaphone	Trombone	Flute	Coronet	Clarinet
1979 Jan. 15-19						
Jan. 22-26						
Jan. 29-Feb. 2						
Feb. 5-9						
Feb. 12-16						
[illegible]. 19-23						
Feb. 26-Mar. 2						
Mar. 5-9						
Mar. 12-16						
Mar. 26-30						
Apr. 2-6						
Apr. 9-13						
Apr. 16-20						
Apr. 23-27						
May 1-4						
May 7-11						

Comments

X Improved Performance
ⓧ Expected Performance
ⓧ Refined Performance

I — Instrument Introduction (Red)
V — Volunteer Musician (Green)
A — Additional Practice (Blue)

*Primary Percussions: Triangle, Tambourine, Castanets, Tom Tom, Cymbols (different sizes), wood/sand blocks and others.

APPENDIX D

STUDENT INSTRUMENT PERMIT SHEET

MUSIC LABORATORY

SUNSET ELEMENTARY SCHOOL

STUDENT INSTRUMENT PERMIT SHEET

Date ______________________

______________________ has my permission to participate in the Sunset Music Laboratory. I understand that additional hours will be spent on music and that as the parent/guardian I will be expected to assume full responsibility for instruments assigned to him/her.

1. ________ I will attend parent information workshops.

   ________ I will not be able to attend parent information workshops.

2. ________ I will be responsible for loss, care, and maintenance of instruments loaned to my child for overnight practice.

   ________ I will not be responsible for loss, care, and maintenance of instruments loaned to my child for overnight practice.

3. ________ I am available for afternoon conferences, performance(s), and visits to school.

   ________ I am not available for afternoon conferences, performance(s) and visits to school.

Name: ______________________
Address: ______________________
Phone: ______________________
Relationship: ______________________

APPENDIX E

VOLUNTEER MUSICIANS WORKSHOP

VOLUNTEER MUSICIANS WORKSHOP

What Will the Students Be Like?

1. Listening: They listen critically for errors, propaganda, false claims. Listen to a wide variety of stories, poetry, rhyme, find pleasure in exploring new types. Display arrogance with words and expressions they do not fully understand.

QUESTIONS - ANSWERS

2. Speaking: They show an increasing awareness of the social value of conservation and try to get what they want through persuasion. Become increasingly competent in the use of inflections, modulation and other methods of voice control employing singing, yelling, whispering, and talking. Can conduct club meetings and present organized talks or dramatic recitations. Speak well to adults and need praise in school associated situations.

QUESTIONS - ANSWERS

3. Reading: They show increased interest in factual material and how-to-do-it books. Many read independent of instruction. Use reading with greater purpose such as getting information for a trip, checking references, or following a personal interest. Adapt method and speed of reading to the content and purpose.

QUESTIONS - ANSWERS

4. Writing: They make between one to zero errors in each sentence on first writing. Find new uses for writing as they answer advertisements and do creative work. Are interested in the writing techniques of others and will note good and poor composition in the newspapers. Like to see their writing in print. Use the dictionary as a spelling aid and all books for references.

QUESTIONS - ANSWERS

APPENDIX F

WHAT ARE ORFF INSTRUMENTS?

BEST COPY AVAILABLE

WORKSHOP
WHAT ARE ORFF INSTRUMENTS?

Orff instruments are melodic-percussion instruments adapted from Indonesian instruments especially for students to play to accompany their singing. They have exceptionally fine tone quality when played individually or together in ensemble. The sound or tone is produced by striking a mallet or mallets on bars. Depending on the type of instrument, these bars are made of metal or wood. The bars are removable which aids in successful experiences for students since their instrument need have on it only those bars which they will play at a given time.

The names of the instruments, which have a bell-like quality, are called GLOKENSPIELS. Glocks for short. The smaller is a soprano and the larger an alto. The XYLOPHONES have wooden bars and also come in the soprano and alto range. A Bass Xylophone was used in the Music Laboratory experience. The METALLOPHONE also has metal bars (aluminum) which create a mellow, long-ringing sound. The soprano, alto, and bass sizes correspond to that of the Xylophones. TYPANI are two tuneable drums, one smaller than the other, which are equipped with leg stands. Tuneable HAND DRUMS were also used, as well as other classroom rhythm instruments which were:

FINGER CYMBALS
CYMBALS
CLAVES or STICKS
MARACAS
WOOD BLOCK
TRIANGLES

BEST COPY AVAILABLE

RESONATOR BELLS are bells with the tone bar on a single block, that **were used** effectively with the Orff instruments. The RECORDER is a flute-like melody instrument which was effectively used with Orff instruments. It was an aid to students learning to read notation and served as a reinforcement for the melody of songs being sung.

Carl Orff was a German composer-music educator, who became interested in the music education of the children of his country, so interested that he has devoted his life to the developing and evolving of an approach based on the premise that feeling precedes understanding. He designed the quality instruments for their aesthetic value, as well as a tool for use in music-making. The ingredients or components of his approach are SPEECH, MOVEMENT, SINGING, and PLAYING. It is an approach rather than a method because, although there are basic objectives, he did not develop a definite sequence of experiences. Those who use the Orff approach as one way of providing teaching, learning experiences for their students' music education must get their own goals and objectives, and design the activities and experiences for students.

APPENDIX G

HAPPYGRAM

OKLAHOMA CITY PUBLIC SCHOOLS
INDEPENDENT DISTRICT 89, OKLAHOMA COUNTY

HAPPYGRAM

TO THE PARENTS OF:

MESSAGE:

SIGNED:

04-03-0191

APPENDIX H

TEACHER WORKSHOP
Music and Self-Concept

TEACHER WORKSHOP

Music and Self Concept

Format:

A. When considering music curriculum there are four constituents which must be taken into consideration:

1. Music Selection	3. Process for Learning
2. Student	4. Environment

B. How do you select a curriculum that builds self-concept?

1. Oklahoma City Public Schools-Textbook Guidelines
2. Human Relation Guidelines-Oklahoma City Public Schools
3. Program of Study Guidelines-Oklahoma City Public Schools

C. What approved music materials and procedures are available to Oklahoma City Public School Teachers (L-4)

1. Self-expression and Conduct: The Humanities (Harcourt, Brace, Jovanovich).
2. The Principles of the Manhattenville Music Curriculum Project (MMCP Curriculum).

APPENDIX I

ONE DAY RESIDENCY SCHEDULE
THE AEOLIAN CHAMBER PLAYERS/STUDENTS

SUNSET MUSIC LABORATORY

ONE DAY RESIDENCY SCHEDULE

THE AEOLIAN CHAMBER PLAYERS/STUDENTS

	9:15-9:45	10:00-10:30	10:45-11:15	11:30-12:00
Musician 1 Music Lab	Group A	Group B	Group C	Group D
Musician 2 Room 10	Group B	Group C	Group D	Group A
Musician 3 Room 4	Group C	Group D	Group A	Group B
Musician 4 Media Center	Group D	Group A	Group B	Group C

12 Noon - 1 P.M. — Lunch

1:30-2:15 — performance/concert

APPENDIX J

CLASSROOM TEACHER WORKSHOP SCHEDULE
August 1978—March 1979

SUNSET MUSIC LABORATORY PROJECT

CLASSROOM TEACHER WORKSHOP SCHEDULE
August 1978—March 1979

1. Two day staff development workshop/inservice two weeks prior to the official opening of school August 1978. Each participant received a one time payment of $45.00. Mini-grant staff development after school workshops.
2. "Creating the Climate for Music" - music September 1978.
3. "So You Want to Know About Orff!" - music Thursday, Friday, Saturday - three day workshop. October 1978.
4. "Music and Self Concept" - music - November 1978.
5. "What Are Resources? Where to Get Them and What to do with Them!" Series I (Oklahoma City Arts Council) Home of Ballet Oklahoma. December 1978.
6. "Management and Music" - music January 1979.
7. "What Are Resources? Where to Get Them and What to do with Them!" Series II (Oklahoma Art Center) January 1979.
8. "What Are Resources? Where to Get Them and What to do with Them!" Series III (Oklahoma City University Drama Department. February 1979.
9. "What Are Resources? Where to Get Them and What to do with Them!" Series IV (Oklahoma Science and Arts Foundation - OSAF) March 1979.

APPENDIX K

TEACHER WORKSHOP
Discussion Format For Workshop

MANAGEMENT AND MUSIC

TEACHER WORKSHOP

Discussion Format For Workshop:

1. Consider the students physical development before selecting activities and experiences.
    a. High interest and relatively short length of time with several different types of music activities.
    b. Variety of tempos in rhythmic activities.
    c. Different types of rhythm instruments.
2. Childs behavioral characteristics should be considered when selecting experiences and activities.
    a. Introduce new materials and activities gradually.
    b. Provide opportunity for children to listen purposefully, evaluate, choose and help each other.
    c. Provide many types of activities alone and in groups, creative work/play, dramatic work/play and pretend situations.
3. Help meet children's needs for music activities and experiences.
    a. Have a music routine, the same as reading, math, etc.
    b. Provide individual and group activities.
    c. Allow each child to explore, experiment, discover, have a variety of sensory experiences, and creatively express themselves.

Covering activities that allow for singing, rhythmic activities, listening and playing/using instruments, the teachers were given activities to do in small groups. Examples of these activities:

1. Look at designs in the room environment. Perform a sound composition using these designs.
2. Perform an original composition based on familiar time patterns such as: a day (morning, noon, night); days of the week; months of the year; or the seasons.
3. Perform a composition based on an original story or poem.
4. Perform an original composition based on physical phenomena: rain, wind, sun, moon, and stars.
5. Write and perform a class song.

APPENDIX L

DELIVERY/PICK-UP SCHEDULE FOR SHORT TERM INSTRUMENT LOANS

SUNSET MUSIC LABORATORY
DELIVERY/PICK-UP SCHEDULE
FOR SHORT TERM INSTRUMENT LOANS

Jan 8 - Jan 23	Jan 23 - Feb 20	Feb. 20 - Mar 20	**Mar 10 - April 17**	**April 17 - May 8**
Billye June Evans Music Co.	**Billye June Evans Music Co.**	**Billye June Evans Music Co.**	**Billye June Evans Music Co.**	**Billye June Evans Music Co.**
Chenoweth & Green	**Conn Music Co.**	**Chenoweth & Green**	**Chenoweth & Green**	**Conn Music Co.**
Conn Music Co.	**Jenkins Music Co.**	**Conn Music Co.**	**Conn Music Co.**	**Driver Music Co.**
Jenkins Music Co.	**Larson Music Co.**	**Jenkins Music Co.**	**Driver Music Co.**	**Jenkins Music Co.**
Larson Music Co.	**Rawson Music Co.**	**Larson Music Co.**	**Jenkins Music Co.**	**Larson Music Co.**
Sharp & Nichols	**Sharp & Nichols**	**Sharp & Nichols**	**Larson Music Co.**	**Sharp & Nichols**
			Sharp & Nichols	

APPENDIX M

THE MAGNIFICENT MUSIC MACHINE
Pre-Involvement—Student Lesson Plans

OKLAHOMA CITY SYMPHONY

The Magnificent Music Machine

Pre-Involvement—Student Lesson Plans

Lesson 1 - Topic: The Magnificent Music Machine
Goals: To familiarize student with the whole magnificent music machine -- the orchestra -- and its parts -- the individual instruments.

Lesson 2 - Topic: How to Be a Good Listener
Goals: To develop a talent for listening:

- to familiarize the listener with the symphony orchestra and the families of instruments
- to build up listening endurance (inactivity)
- to simulate the concert experience

Lesson 3 - Topic: What Will Happen at the Concert?
Goals:

- to acquaint students with the orchestra's "warm-up" and concert procedure
- to introduce the concept of job skills as they are related to the arts

Lesson 4 - Topic: What Is a Conductor?
Goals:

- to develop an understanding of the conductor's job in making music
- to simulate a conducting experience for the students by beating a time pattern

These activities were expanded into a packet for use with students.

APPENDIX N

SYMPHONY
Student Questionnaire

SUNSET MUSIC LABORATORY

SYMPHONY

STUDENT QUESTIONNAIRE

Dear Parent:

Please fill out data at top of sheet, ask questions, record answers, sign, and return with student on next school day. Thank you.

NAME	GRADE	DATE
Parents signature	________	________

1. Did you like the concert? __________

   Why?

2. Did you understand how the symphony orchestra works? __________

3. What is your favorite instrument?

4. List the musicians that you talked to today and the instrument they played.

5. Would you like to go to another concert of the symphony? __________

6. What else would you like to tell about today's visit?

APPENDIX O

FORMAT: MUSICIAN WORKSHOP TO PREPARE STUDENT TEST AND INDEX TO TESTS IN MUSIC

FORMAT: MUSICIAN WORKSHOP TO PREPARE STUDENT TEST AND INDEX TO TESTS IN MUSIC

Oklahoma City University made music test samples available to the review team of professional musicians. Two graduate music students provided test overviews and assistance while the team worked at the music library to develop a self designed instrument to measure talent of students at Sunset Elementary School.

The many tests representing the area of creativity are, for the most part, merely measures of the various divergent cognitive factors utilized in current definitions of creativity, (e.g., Imagination, Word Fluency, Association, Flexibility, Originality, Closure, etc.). Since no one has yet developed a single measuring instrument which purports to assess the strength of all of the factors associated with creative thinking, the many instruments in existence generally give measurements of one, or at the most, three or four of these specific cognitive factors.

Many of the reviews and articles concerning tests gave little information as to the actual structure of the test, methods used in scoring, norms, and an adequate explanation concerning the validity and reliability of the instrument.

INDEX TO TESTS IN MUSIC

Test of Esthetic	Appreciation	
Whistler-Thorpe Musical	Aptitude	Test
	Elementary	Instrumental Music
Tests of Musical	Feeling	and Musical
	Group Test	of Musical
Selmer Music	Guidance	Survey
Ear Tests in	Harmony	
Tests of Musical	Intelligence	
Conrad	Instrument	Talent Test
Music Knowledge	Inventory	Test
Music	Literacy	Iowa Test of
Seashore	Measures	of Musical Talents
Bentley	Measures	of Musical Ability
Elementary	Rhythm	Pitch Test
	Rhythm	Test
Music	Talent	Test
Gillespie Test of Musical	Talent	

Materials Courtesy of:

Oklahoma City University
School of Music

INDEX TO TESTS IN MUSIC

Bentley, Arnold
Bentley Measures of Musical Ability

Conrad, Jacquis W.
Conrad Instrument - Talent Test

Gillespie, Donald J. Jr.
Gillespie Test of Musical Talent

Gordon, Edwin
Iowa Test of Music Literacy

Hargiss, Greensleeve
Test of Sight-Singing Ability

Heagy, C. H.
Elementary Instrumental Music Achievement Test

Heuner, Kate
Test of Esthetic Appreciation

Kwalwasser, Jacob
Kwalwasser Music Talent

Leblanc, G.
Leblanc Music Talent Quiz

McAleavey, Grace Anne
Group Test of Musical Achievement for the Third Grade

McCrevy, C. L.
Elementary Rhythm and Pitch Test

Noren, Mary Ann
Music Knowledge Inventory Test

Richardson, Beatrice
Rhythm Test

Schoen, Max
Tests of Musical Feeling and Musical Understanding

Seashore, Carl E. * Lewis, D. * Sarveit, J. G.
Seashore Measures of Musical Talent Revised Edition

Selmer, H.A.
    Selmer Music Guidance Survey

Tilson, Lorwell M.
    Gretsch-Tilson Musical Aptitude Test

Torgerson and Fahnestock
    Torgerson-Fahnestock Music Test

Whistler, H. S. * Thorpe, Louis P.
    Whistler-Thorpe Musical Aptitude Test

Wing, H. D.
    Wing Standardized Tests of Musical Intelligence

Wood, C. P.
    Ear Tests in Harmony

Unknown
    Music Talent Test

CONRAD INSTRUMENT-TALENT TEST – Conrad, Jacques W.
Rhythm, melody, harmony, music, age, aural discrimination, pair comparisons

Mills Music Inc., 1619 Broadway, New York 19, N.Y.

Consideration of the pupil's hands, lips, and jaw.

EAR TESTS IN HARMONY – Wood, C.P.
Pitch, harmony, age, aural discrimination, production

American Book Company, 88 Lexington Ave., New York, N.Y.

No norms for these tests. Student corrects own test by a replay.

ELEMENTARY INSTRUMENTAL MUSIC ACHIEVEMENT TEST – Heagy, C.H.
Brass, woodwind, string, percussion, orchestral, age, brass playing, string playing, woodwind playing, percussion playing, visual note reading, instrument playing

12 Sub-tests. Demonstrate proper care and handling of the instrument, proper fingering and playing of scales and short pieces.

ELEMENTARY RHYTHM AND PITCH TEST – McCreery, C.L.
Rhythm, melody, age, aural discrimination, pair comparisons

Lyons Band Instrument Co., Inc., 688 Industrial Drive, Elmhurst, Ill.

Rhythm recognition and pitch recognition. Norms given for grades 4 to 8.

GILLESPIE TEST OF MUSICAL TALENT – Gillespie, Donald J., Jr.
Pitch, timbre, rhythm, age, aural discrimination, pair comparisons, successive categories, reproduction

GRETSCH-TILSON MUSICAL APTITUDE TEST — Tilson, Lowell M.
Pitch, rhythm, volume, age, aural discrimination, pair comparisons

The Fred Gretsch Mfg. Co., 60 Broadway, Brooklyn, N.Y. 11211

To discriminate pitches, intensity, time and tonal memory. Norms given in percentile for grades 4 through 12 based on the test results of 833 pupils.

GROUP TEST OF MUSICAL ACHIEVEMENT FOR THE THIRD GRADE — McAleavey, Grace Anne
Pitch, rhythm, age, aural identification, visual note reading, standard objective

Knowledge of musical terms; knowledge of syllable names; tonal recognition; rhythmic recognition. Determined by judgments of experts and analyzing.

KWALWASSER MUSIC TALENT TEST — Kwalwasser, Jacob
Pitch, rhythm, volume, age, aural identification, successive categories

Mills Music Inc., 1619 Broadway, New York 19, N.Y.

Form B for grades 4 to 6. Form B consists of 40 items.

LEBLANC MUSIC TALENT QUIZ — Leblanc, G.
Pitch, rhythm, melody, age, aural discrimination, pair comparisons

G. Leblanc Corporation, 7019 30th Ave., Kenosha, Wisc. 53141

MUSIC KNOWLEDGE INVENTORY TEST — Noren, Mary Ann
Rhythm, music score, age, aural identification, visual note reading, pair comparisons, standard objective, production

M.A. Noren, Master's Thesis, South Dakota University, 1951

Test for the 4th, 5th, and 6th grades.

MUSIC TALENT TEST — Unknown
Pitch, rhythm, harmony, age, aural discrimination, pair comparisons

F.E. Olds and Son, 7373 North Cicero Ave., Lincolnwood, Ill.

Test consists of 25 items equally divided into five sub-tests requiring the subjects discrimination in pitch, time, harmony, intensity and rhythm. Norms given for ages 9 to 12.

RHYTHM TEST - Richardson, Beatrice
Rhythm, age, percussion playing, reproduction

"Rhythm Tests for the Preschool Child," Richardson, Beatrice, Master's Thesis, University of Wisconsin, 1934

Three Sub-tests: 1) Color; 2) Auditory; 3) Tactile

SEASHORE MEASURES OF MUSICAL TALENTS, REVISED EDITION — Seashore, Carl E., Lewis, D., and Saeveit, J.G.
Pitch, rhythm, volume, melody, musical training, age, aural discrimination, pair comparisons

Psychological Corporation, 304 E. 45th St., New York 17, N.Y.

SELMER MUSIC GUIDANCE SURVEY — Selmer, H.A.
Pitch, rhythm, melody, harmony, age, aural discrimination, pair comparisons

H.A. Selmer, Inc., Box 310, Elkhart, Ind. 46515

Battery consists of four sub-tests administered with a recording. The four tests consist of: 1) Pitch recognition; 2) Chord memory; 3) Melody memory; 4) Rhythm memory.

TEST OF ESTHETIC APPRECIATION — Heuner, Kate
Style, age, preference, successive categories

"Tests for Esthetic Appreciation in the Field of Music," Huener, Kate, J. of Applied Psych., 1930

TESTS OF MUSICAL FEELING AND MUSICAL UNDERSTANDING — Schoen, Max
Pitch, rhythm, melody, age, aural discrimination, pair comparisons

"Tests of Musical Feeling and Musical Understanding," Schoen, Max, J., Comparative Psych., 5:31, Feb., 1925

TEST OF SIGHT-SINGING ABILITY — Hargiss, Genevieve
Music score, age, music ability, piano playing, visual note reading, instrument playing

"The Acquisition of Sight-Singing Ability in Piano Classes," Doctoral Dissertation, University of Kansas, 1960

Rating scale constructed from 1 to 10 points. Performance on test judged by jury of 3 experts - jury responses were basis for data.

TOGERSON-FAHNESTOCK MUSIC TEST — Togerson and Fahnestock
Age

Public School Publishing Co. Bloomington, Ill.

WING STANDARDIZED TESTS OF MUSICAL INTELLIGENCE — Wing, H.D.
Pitch, melody, harmony, age, aural, preference, pair comparisons, successive categories

National Foundation for Education Research in England and Wales
79 Wimpole St., London, W. I., England

WHISTLER-THORPE MUSICAL APTITUDE TEST — Whistler, Harvey S. and Thorpe, Louis P.
Pitch, rhythm, melody, age, aural identification, aural discrimination, pair comparisons

California Test Bureau, 5916 Hollywood Blvd., Hollywood, 28, CA

Determined by comparing teachers evaluations to actual performance on test.

BENTLEY MEASURES OF MUSICAL ABILITY — Bentley, Arnold
Pitch, rhythm, harmony, age, aural identification, aural discrimination, pair comparisons

October House, Inc., 134 E. 22nd Street, New York, N.Y. 10010

No information concerning normative population.

IOWA TESTS OF MUSIC LITERACY — Gordon, Edwin
Task, grade level, aural discrimination, aural identification with note reading, pair comparison, production

Bureau of Educational Research and Service, University of Iowa,
Iowa City, Iowa

For the aural perception facets of the test, model patterns and usual and mixed meter patterns solely on the basis of what is heard. Students to compare the patterns heard.

APPENDIX P

TALENT ASSESSMENT

RECORD SHEET
SUNSET MUSIC LABORATORY
TALENT ASSESSMENT

_______________ 1979

STUDENT____________________ AGE_____ SEX________

Part I — Low 1 2 3 4 5 High

The following scale will be used to assess students talents for recommendation to formal music classes in middle school. Please put a circle around the number that best describes your opinion of the students practical application of the music activities presented. The number 1 represents low talent - number 5 represents high talent.

	Low				High
Auditory discrimination					
Rhythm	1	2	3	4	5
Tone Color	1	2	3	4	5
Pitch	1	2	3	4	5
Dynamics	1	2	3	4	5
Texture	1	2	3	4	5
Concept Knowledge					
Melody	1	2	3	4	5
Rhythm	1	2	3	4	5
Form	1	2	3	4	5
Tone Color	1	2	3	4	5
Harmony	1	2	3	4	5
Texture	1	2	3	4	5
Creativity					
Creates Tunes	1	2	3	4	5
Rhythm	1	2	3	4	5
Patterns	1	2	3	4	5
Motor Skills	1	2	3	4	5
Instrument: ____________________	1	2	3	4	5
Technique	1	2	3	4	5
Interpretation	1	2	3	4	5
* ability to follow directions	1	2	3	4	5
* general memorization	1	2	3	4	5
* general attitude	1	2	3	4	5
* music technique	1	2	3	4	5
* appears self directed	1	2	3	4	5
* attention span	1	2	3	4	5

(Test Sample)
SUNSET MUSIC LABORATORY (Continued)

Motor Skills (continued)	Low				High
* can play independently	1	2	3	4	5
* can play with occassional guidance	1	2	3	4	5
* can play with assistance	1	2	3	4	5
* cannot play	1	2	3	4	5

Comments:

APPENDIX Q

LETTER FROM DR. BILLY TAYLOR

BILLY TAYLOR PRODUCTIONS

119 West 57th Street.
New York, NY 10019
Suite 1514 (212) 757-1676

Dear Henry Moren,

We just received our residency in Oklahoma City. It was one of the best we have done this season. B.L.A.C. Inc. really worked hard and effectively. The audience for the concert was most enthusiastic and responsive and the students were priceless. Many of them spoke to us after the lec/dem, and said they were glad they came because they now understood jazz better.

We visited Joseph Harp Prison again to see some of the things that resulted from our visit last March. The newly organized jass ensemble played for us and we were very surprised at the tremendous improvement in their playing. Several of the musicians who jammed with us during our last visit are now playing difficult arrangements and learning about the jazz tradition.

Olen Nalley arranged an informal meeting with the Curriculum Committee of the Public Schools and we had a most productive two hour discussion. I shared with them some of the experiences I have had while trying to make jazz a more important part of the traditional learning experience. I gave them specific suggestions relating to the many ways the arts can be used to enhance the learning process and invited them to check out the work Jazzmobile is doing in the public schools in N.Y.

All in all, it was a fine residency from our point of view. Hope to see you soon. All the best.

Sincerely,

Dr. Billy Taylor

APPENDIX R

FIVE-DAY SCHEDULE FOR PROFESSIONAL MUSICIANS TO TRAIN STUDENTS

SUNSET MUSIC LABORATORY
FIVE-DAY SCHEDULE FOR
PROFESSIONAL MUSICIANS TO TRAIN STUDENTS

Mon.	P. M. C D A. M.	A B	E F	G H
Tues.	C D	A B	E open time	G open time
Wed.	C D	A B	E F	G H
Thur.	C D	A B	E F	G H
Fri.	C open time	open time B	E F	G H

1. Schedule A-B — Woodwind
2. Schedule C-D — Brass
3. Schedule E-F — String
4. Schedule G-H — Brass

Artist(s) covering sections B, C, E, G volunteered five days of instruction.

Artist(s) covering sections A, D, F, H volunteered four days of instruction.

Students were able to use open time periods for individual practice in the laboratory.

APPENDIX S

"SHARING PROGRAM"

SUNSET SCHOOL

MUSIC LABORATORY STUDENTS

"SHARING PROGRAM"

April 18, 1979 1:30 P.M.

1.	Voice Cantata	"Our Country Tis of Thee"
2.	Pure Percussion	Original Music
3.	Music Chorus	"The Birds Won't Sing" "Inchworm"
4.	Music Recorders	"Keep Everybody Country" "The Nifty Fifty"
5.	Sweet Strings	Original Music*
6.	Dances:	Phillipines and Greece
7.	Ready Reeds	Original Music*
8.	Orff Instruments	"Happiness is ..." "The Rainbow Connection" "It's Me"
9.	Beautiful Brass	Original Music*

REMARKS FROM THE PRINCIPAL

*Young Talent. Name to be announced.

APPENDIX T

DEBRIEFING SESSION (1978-79)
Review of Program Activities 1978/79

SUNSET SCHOOL MUSIC LABORATORY PROJECT

DEBRIEFING SESSION (1978-79)

AGENDA

Review of Program Activities 1978/79

Components:

a. Music for Gifted/Talented - Artist-in-Residence
b. Role of Administrator - Principal
c. Role of Arts Coordinator - Comprehensive Arts in Education
d. Arts Planning Team - School Arts Committee
e. Use of Community Resources - Musicians
f. Support of District Administration - Director of Curriculum

Next Year's Concerns 1979-80

Gifted and Talented and the Arts (Music)
Proposal Components

	State Proposal	Federal Proposal
a.	Project Coordinator	Principal/Staff/PTO
b.	Staff Development	Staff
c.	Individual Artists	Principal/PTO/Comp. Arts
d.	Community Resources	PTO
e.	Artist Resource Services	Comprehensive Arts in Education
f.	Curriculum Development	Staff Development

Commitment/Participation in Gifted/Talented Music Network 1979-80

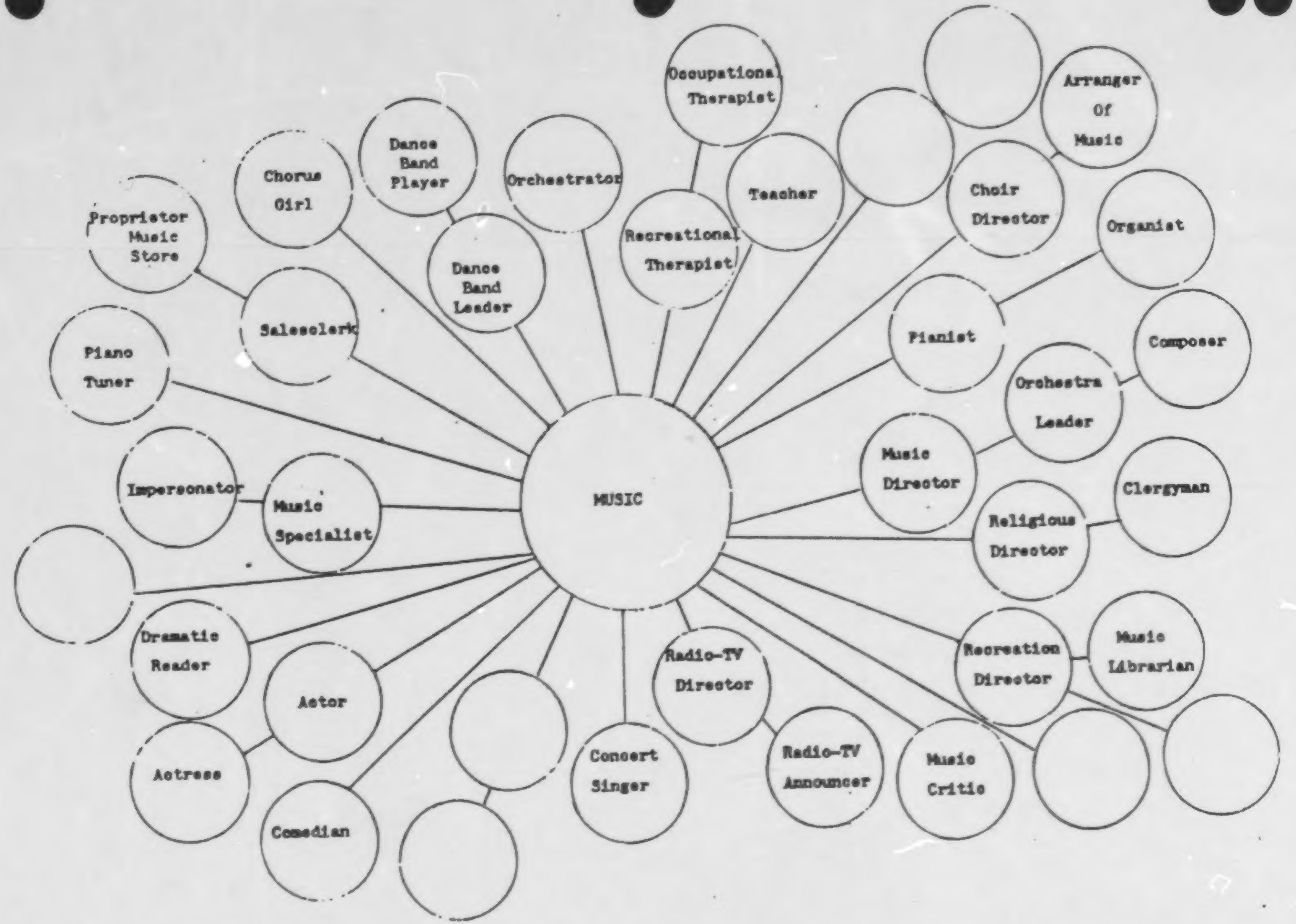
a. New Schools - Kaiser, Southern Hills, Monroe
b. Use of Resources - To be arranged
c. Use of Artists - To be arranged

Future Meetings:

Combined Network Meeting - June 1980; Summer Workshop - July - August 1980.
Next Year's Meeting - To be arranged.

APPENDIX U

CAREERS IN MUSIC


MUSIC
Occupational Therapist
Arranger Of Music
Chorus Girl
Dance Band Player
Orchestrator
Teacher
Choir Director
Proprietor Music Store
Recreational Therapist
Organist
Dance Band Leader
Salesclerk
Pianist
Piano Tuner
Composer
Orchestra Leader
Music Director
Impersonator
Music Specialist
Clergyman
Religious Director
Dramatic Reader
Radio-TV Director
Recreation Director
Music Librarian
Actor
Concert Singer
Radio-TV Announcer
Music Critic
Actress
Comedian

CAREERS IN MUSIC

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APPENDIX V

QUESTIONNAIRE
Individual/Organization Contributors

SUNSET SCHOOL MUSIC LABORATORY
QUESTIONNAIRE
INDIVIDUAL/ORGANIZATION
CONTRIBUTORS

Individual/organization

Type of Service

Time of Service (day, week, month, etc.)

Estimated Cost and Fee donated

Materials/Services provided

Strengths of Program

Weaknesses of Program

Opinions about Program operation

Suggestions for Improvements

Would you consider providing service another year

__________Yes__________No__________Yes, with conditions

Comments:

APPENDIX W

STUDENT PROFILE

SUNSET MUSIC LABORATORY

Student Profile

Student Code ______________ Date 1979-1980

Students' interests and activities change. Please note instrument and dates in comments (Yes/No designations for May 1979 recording only.

1. Student works well independently Yes____ No____

2. Student works well with others Yes____ No____

3. Student needs continual assistance Yes____ No____

4. Student is self-directed Yes____ No____

5. Student has short interest span Yes____ No____

6. Student can work independently at single task

Time periods ____15 min. ____30 min.

____60 min. ____longer Yes____ No____

7. Students instrument preference

8. Student can translate the knowledge gained during music exploration into a planned creation? Yes____ No____

9. Does student evidence awareness of rhythm? How? Yes____ No____

10. Can student repeat newly invented sound? Yes____ No____

11. Student can combine a variety of sounds Yes____ No____

12. Did student leadership emerge? Yes____ No____

13. Is student able to draw conclusions about music patterns? Yes____ No____

14. To what extent can student imitate sounds?

15. To what extent can student produce a satisfying sequence of sounds?

16. Student accepts responsibility and works productively with minimum direction? Yes____ No____

17. Student had increased his/her repertoire/production techniques Yes____ No____

18. Exhibits sense of discrimination in selection of raw materials Yes____ No____

19. "Performance Techniques" becoming sufficiently refined? Yes____ No____

20. Student is contributing "special" talent to the group effort? Yes____ No____

APPENDIX X

SERIES B — MUSIC
Elementary Student Form

COMPREHENSIVE ARTS IN EDUCATION
SERIES B — MUSIC
ELEMENTARY STUDENT FORM

NAME____________________ ___

SCHOOL____________________ ___

GRADE____________________ ___

BOY__________GIRL__________ ___

PRE__________POST__________ ___

Instructions: Read the sentence and put a check (√) in the space that shows what you think, using the words Agree, Unsure, Disagree.

	Agree	Unsure	Disagree
1. I need to be less fearful of new or different experiences.			
2. Anyone can be a musician.			
3. It is fun to communicate an idea with music without using words.			
4. I like to watch musicians perform.			
5. Music encourages me to use my imagination.			
6. I play a musical instrument.			
7. I would like to be able to play a musical instrument.			
8. Music can express deep feelings.			
9. I can show others how I feel through music.			
10. Music is an important part of my life.			
11. Musicians help me use my imagination.			
12. I wish I could be a musician.			
13. I want to know my special talents.			
14. Sometimes I sound really good when I sing.			

Instructions: Read the sentence and put a check (✓) in the space that shows what you think, using the words Often, Sometimes, Never.

	Often	Sometimes	Never	
15. I enjoy "making" music in my spare time.				
16. I like to sing.				
17. I like to sing with my friends.				
18. I like to hear other people sing.				
19. I listen to music in my spare time.				
20. I enjoy having music in school.				
21. I listen to music at home.				
22. I listen to the words in songs.				

APPENDIX Y

CLASSROOM ACTIVITIES & IDEAS

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SUNSET MUSIC LABORATORY

CLASSROOM ACTIVITIES & IDEAS

TENTATIVE
WORKING PAPERS ONLY
Field Test
1979-80

DRAFT

Oklahoma City Public Schools
Curriculum Department
Comprehensive Arts in Education K-4
1979

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SUNSET MUSIC LABORATORY

CLASSROOM ACTIVITIES & IDEAS

Oklahoma City Public Schools
Curriculum Department
Comprehensive Arts in Education K-4
1979

MUSIC EDUCATION

Music is a tool to be used for an expression of creativity. It should be used as an activity to enhance the learning of all subjects. A variety of media should be used according to the ability and experiences of the child. Since music is built upon the experiences of the child, the teacher should use stimulating, vicarious experiences to develop the creative nature of the child. Although creative expression is based first on the personal inception of an idea, its growth depends also on the acquisition of certain music knowledge and skills which should be acquired gradually as a need for them arises.

MUSIC

DEFINITION

MUSIC is a basic human social and cultural activity existing in many forms and reflecting many different ways of life, times, and places. The basic quality which all types of music have in common is that music is a form of communication in which sounds are deliberately organized in some manner for an artistic purpose.

The discipline of music is a series of exercises and experiences devised to assist the student to gain skills and knowledge and become involved in the art of music.

Skills in music fall into three categories: aural (listening), dexterous (singing, playing, etc.), and translative (notation is a symbol system for storing and retrieving musical ideas).

Concepts are developed about the elements of music: DURATION, PITCH, TIMBRE (TONE QUALITY), STRUCTURE (FORM), MUSICAL CONTROLS, EXPRESSIVE TOTALITY, and TIME AND PLACE.

Processes include composing (creating), performing, conducting, listening, and evaluating.

PHILOSOPHY

MUSIC IS A LIVING FORCE VITAL TO THE EDUCATION OF EVERY CHILD. Opportunities to participate in those expressive processes which are basic to music must be made available to every pupil in the Oklahoma City Public Schools. These music experiences seek to provide a learning environment based on conceptual understanding which enables the pupil to:

(1) perceive relationships with other Fine Arts as well as general subject areas;

(2) Develop self-identification and self-direction;

(3) gain the skills, knowledge, and attitudes to use throughout life in quest for self-fulfillment.

Through these processes:
- Singing
- Playing Instruments
- Moving
- Listening
- Reading
- Creating
- Communicating

The student will learn about:
- senses
- emotions
- creative thinking and how to practice it
- value judgment (not what to like but how to develop personal standards)

MOTIVATION
(Preparation)

Begin with different tone bell sets in various parts of the room. Tell children to go to them and find all of the G, B, and D, tones that they can.

DISCUSSION: Ask the students if they can make music with just three notes. Two notes? One Note?
Also discuss melody.
Tell them that today they are going to compose a song with these three tones using ABA form. (Explain ABA form.)

COMPOSING: Give the class the following guidance for their music composition;

1. Make up a beginning melody by playing one bell at a time.

2. Make up some music for the middle by playing more than one.

3. Make the music end the way it began.

PERFORM: Each student should be prepared to perform a composition for the class or group.

CONCEPT: COMPOSITION

SKILLS: AURAL PERCEPTION
VISUAL PERCEPTION
DEXTROUS ABILITY

VOCABULARY: song bells, tones, melody, harmony, ABA form

OBJECTIVES: The student will:

Distinguish all of the G, B, and D tones in a set of tone bells.

Make up his own music with these three tones, using the following suggestions from the teacher:

1. Make up a beginning melody by playing one bell at a time.

2. Make up some music for the middle by playing more than one bell at the same time.

3. Make it end the way it began.

Understand that his composition was in ABA form.

Perform his finished composition for the class.

MATERIALS: A set of tone bells for each participant or group.

CONCEPT: COMPOSITION

SKILLS: AURAL PERCEPTION
RATIONAL POWER

VOCABULARY: sound variety, imagination, music, instruments

OBJECTIVES: The students will:

Discuss the meaning of the word, "instrument"

Experiment with sound by using instruments that they can make out of:

1. A glass jar.
2. An oatmeal box.
3. A coffee can.
4. A rubber band.
5. A cup with beans in it.
6. Find their own!

Make up some music with sounds they have discovered.

Perform their music for the class.

MATERIALS: The first five items mentioned previously and various other materials that they can use for the sixth one.

MOTIVATION
(Preparation)

This may be done as a station or small group activity or for total class. Have materials for creating instruments in special places around the room for total class or near the stations for small groups.

LEARNING ACTIVITIES

DISCUSSION: Ask the students "What is a musical instrument?"
Relate the question to the Early Periods of Music up to the present day.

EXPLORING: Send each student to places where the instrument making materials are. Then tell them to make up their own sounds by using instruments made out of:

1. A glass jar.
2. An oatmeal box.
3. A coffee can.
4. A rubber band.
5. A cup with beans in it.
6. Find their own!

COMPOSE: Tell the class to make up music using these sounds.

PERFORM: Have them perform their composition for their friends.

CONCEPT: NOTATION: Inventive. also--READING MUSIC

SKILLS: AURAL PERCEPTION
RATIONAL POWER (ability to put on paper what is heard)
ARRANGING and CATEGORIZING

VOCABULARY: music, sound, listen, notation, category, arrange, perform

OBJECTIVES: The students will:

Listen intently with eyes closed while teacher introduces various sounds.

In group discussion, identify in words what the sounds are (they will name them)

Draw pictures of the various sounds--using their own ideas or teacher suggestions.

Arrange the sound pictures in order they want them played.

Group or Categorize sounds which they want played together.

Perform the music from the sound pictures for the class.

MATERIALS: Six different sound sources. Examples:
1. glass jar
2. oatmeal box.
3. coffee can.
4. rubber band.
5. cup with beans in it.
6. a comb and pencil.
Paper and pencils are needed for each child.

MOTIVATION
(Preparation)

Begin with the group sitting on the floor or in chairs. Each student should have a pencil and paper laid in front of them.

LEARNING ACTIVITIES

LISTENING: Have the students close their eyes and listen as you play each of the six sound sources.

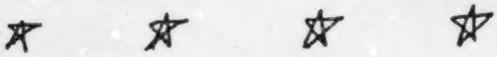
DISCUSSING: After each sound, ask students what word they would use to describe them.

NOTATE: Have the students draw a picture of the sounds.

The following are six sound sources with example word descriptions and pictures:

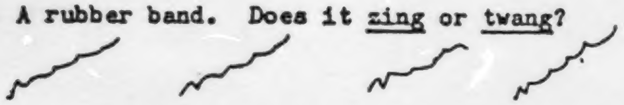
1. A glass jar. Does it ring or chink?

2. An oatmeal box. Does it thump or boom?

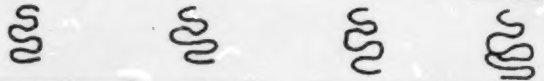


3. A coffee can. Does it pat-a-pat or zap?

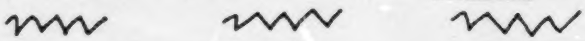
4. A rubber band. Does it zing or twang?



5. A cup with beans in it. Does it rattle or clatter?



6. A comb and a pencil. Does it scratch or buzz?



ARRANGE & CATEGORIZE: Tell the class to arrange the sound pictures in the order they would like them played—also categorize or group sounds that they would like played together. (They may work in groups at this point.)

PERFORM: Have the students play their music from the pictures for the class.

ENVIRONMENTAL SOUND

The overall category you are working with in this activity is that of Environmental Sound. Categories your group may come up with might be some of the following:

- metal sounds
- wood sounds
- scraping sounds
- person (body) sounds
- banging sounds
- outdoor sounds
- inside sounds
- machine sounds
- nature sounds
- ringing sounds

The list is not definitive but merely exemplary.

LISTENING SHARING LISTING

You may wish to conduct the listening activity in parts. For instance, have the students listen the first time for sounds very near themselves (even inside themselves). Give about 30 seconds for this first listening and then share and list the sounds heard. Next, direct their listening to sounds in the room, share and list, then to sounds out in the hall or next room, share and list, and finally to sounds outside (faraway), share and list. Take about 20 seconds for listening after the initial 30 second listening.

EXTENSION

This activity is especially good for an introduction to sound exploration. It is also a good "control" exercise to get students used to listening, not only to sounds, but also to instructions.

It can be used in new environments in which you and your students may find yourselves--a different room, a different place, outside, et cetera.

It is also a pre-involvement for further sound exploration activities which follow, specifically exploring vocal or head sounds, body percussion sounds, environmental or "found" sounds.

CONCEPT: The raw material of Music is SOUND

PROCESS OR SKILL: Listening
Sharing (Communication)

LEARNING OBJECTIVE: You will become aware of the sounds around you and be able to name some for the group.

LARGE GROUP ACTIVITY: Close your eyes. Listen intently for all the sounds you can possibly hear.

Share sounds with group.

List:

Categorize:

CONCEPT: **SOUND**: Awareness
MOVEMENT: Exploration (drama)

SKILLS: AURAL PERCEPTION
NON-LOCOMOTOR
RATIONAL POWERS - District Goal #7

VOCABULARY: sound like, look like, imitate, movement, shape, cue, signal, conflict, instructions

OBJECTIVES: Students will:

Use their imagination to solve problems set for them.

Imitate or create a variety of sounds ranging from simple to complex on cue.

Demonstrate shape and/or movement with their bodies of designated objects or items on cue.

Combine the making of sounds and creating shape and movement in order to solve sound and movement problems.

MATERIALS: The classroom should be large enough for the students to move easily without touching the tables, desks, chairs, or one another.

No special materials are needed.

NOTE TO TEACHER: You may wish to introduce only "sound like" activities the first day. Then do the "look like" activities on the second day.

MOTIVATION
(Preparation)

Begin by having the students stand. They should be away from desks and tables. To get the group spaced apart sufficiently, ask them to put the left hand on the hip, elbow at an angle to the side. Their right arms are extended straight out to the other side, not touching the next person.

LEARNING ACTIVITIES

To size up your group and find out about their reactions to you, to instructions and something about their coordination, introduce the following exercises:

RESPONDING MOVING

"Stand at attention ! When I clap my hands (or some other signal of your choice), everyone close your left eye. . . Stand on your right foot. . . . Bend you left knee. . . When I clap again, return to attention position."

(Clap) "Stand on tiptoes. . . Jump up three times. . . Put your hands together. . . behind your back." (Clap)

(Clap) "Everyone turn to face the back wall. Close your right eye. . . Bend your knees. . . Cover your left eye with your right hand. . . Look at the ceiling."

Continue this exercise until the group seems to respond well. Someone in the class will undoubtedly discover that you are asking some movements of them which are in conflict such as having to close the right eye, covering the left eye and then looking at the ceiling. Use this as a point for discussion.

DISCUSSING

"What should we do when some of the instructions create conflict? If I ask you to jump up and down three times on your right foot and sit down, what should you do?"

DECIDING

The group should decide if the new command (instruction) takes over and cancels out the previous movement or if they should simply move to attention position to erase the conflict and begin again.

LOOK LIKE - SOUND LIKE GAME

This game makes use of items (objects) for the students to look like and/or sound like. The items used should be easy and proceed to difficult. Use a cue or signal to begin and end the pantomiming and imitating.

EXAMPLES:

PANTOMIMING
IMITATING

"Look like a car being driven. . .
Look like a motor cycle rider. . .
Sound like a motor. . .
Look like a tree. . .
Sound like the wind. . .
Sound like the wind blowing through a tree. . .
Look like a tree with the wind blowing through it. . .
Sound like a chicken pen. . . or like hens laying eggs.
Look like a horse. . .
Look like a car wreck. . .
Sound like a car wreck. . .
Look like a player in an orchestra. . ."

As the game is continued, begin to ask for things which will show some individuality among the class members; i.e., players in an orchestra, look like a table, look like a chair, look like a stairway, sound like a door.

Also, begin to ask for "look and sound like" together; i.e., "Look like a bumble bee. . . Sound like a bumble bee. . . Look and sound like a bumble bee." (A good one to follow this is to look and sound like a jet plane.) As the class seems comfortable in their responses, ask for some individual responses.

Other possibilities include:

look like a light bulb. . . sound like a light switch
sound like a garbage truck
look like a butterfly
sound like a group of Kindergarten children singing "Twinkle, Twinkle, Little Star"

sound like a man singing "America"
sound like a woman opera star (diva) singing "America, the Beautiful"

For sound differentiation, ask the class to sound like:

1. a police siren
2. a fire truck siren
3. an ambulance siren

DISCUSSING

Discuss the differences among the three sounds. Give opportunity for discussion. Point out some particularly good sounds and movements or shapes. Do this for the purpose of giving ideas to students who may need help; not for the purpose of having them ape or imitate someone else's ideas.

EXTENSION

Ask students to lead the group in some "look like and sound like" activities. This will give you some idea of their imaginativeness as they try to use new ideas. (Possibilities: "look like a rainy day and you don't have a raincoat on, or . . . no umbrella" . . ."look like a snowy day and you have to stay outside.. . "

This can also be extended farther into a Movement Exploration activity. For example, you might have the group or small groups within the class act out events.

"Act out a car wreck using only round shapes. Or, use only angular shapes. Act out the flight of a bird using only straight lines (shapes) and then round shapes."

This is a good ice-breaker for getting acquainted with your class at the beginning of your time with them.

CONCEPT: SOUND (Noise): Awareness

SKILLS: AURAL PERCEPTION
RATIONAL POWERS - District Goal #7

VOCABULARY: noise, interferes, signal, negative, undesirable, cue, symbol, conductor

OBJECTIVES: Students will:

Differentiate between sounds that are music and sounds that are noise.

Listen carefully for unintended sounds.

Make (recreate) assigned noise sounds on cue.

Respond to symbols for noise and sound.

Make musical decisions such as selecting sounds, organizing, symbolizing, sequencing, conducting, and performing sounds in a composition.

MATERIALS: Tape recorder

Typed copy of the "reading"

Chalkboard or picture symbols which can be placed on a flannel board or affixed to the wall with masking tape.

MUSIC

SET UP: Have a tape recorder running to tape the following discussion.

MOTIVATION
(Preparation)

THINKING DISCUSSING "Are all sounds music (or musical)?" No.

"What do we call sounds we don't consider music?" Noise.

If the idea of "noise" doesn't come up easily, refer to the sounds they heard in the Sound Awareness activity as well as the positive and negative responses in the Drama Awareness activity.

"So we could say that the negative of musical sound is noise sound?" (Do they agree?)

"Could we say that noise is an undesirable sound signal? What would we mean by that?"

Lead the discussion in order to develop the idea that noise may be different for each individual. Such responses or statements that may come up are these: "Noise keeps you from thinking about what you want to think about."
"Noise is something you don't want to hear."
"Noise is sound that covers up other sounds."
"Noise doesn't have any meaning."
"Noise is when you don't have the TV or radio tuned in right."

You can sum up the discussion by saying: "Noise is any sound signal which interferes. Noise is the destroyer of things we want to hear."

LEARNING ACTIVITIES

LISTENING Tell the students you have taped the discussion on Noise and that now you are going to play it back. They are to concentrate on the sounds the tape picked up that they did not intend to record. Ask them to listen for other sounds (noises) they notice as the tape plays back.

DISCUSSING Share what they heard. (The tape recorder itself may make some noise. They will hear, most likely, the shuffling of feet, squeaking chairs, et cetera.)

Throw out this question: "If you do not like a piece of music is it noise?"

DISCUSSING

Responses such as: "One person's noise may be another person's music." "A lot of today's music is noisy." "When I can't really hear it I may think it is noise." "Yes." "No."

(You may wish to use the above for taping rather than the first discussion. If so, the play-back and sharing will follow this.)

Ask a student to be a reader. Give him (her) the following text to look over:

"My voice will at times be smothered by noises which are louder and more chaotic than my reading. At other times this noise will cease and my voice will be heard as the only sound in the room. The sound the others are making is noise because it is undersirable to a true comprehension of my reading. This is why at plays, poetry readings, concerts and lectures, the audience is asked to sit quietly."

READING RESPONDING TO CUES

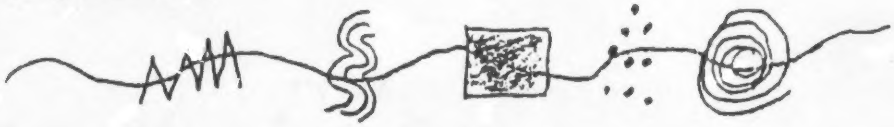
Assign noise such as roars, whistles, hissing, gurgling, screams, shufflings, laughter, applause, or others you wish to use to various groups or to the class as a whole. You or a student you appoint will cue the groups or class periodically to smother the reader with burst of noise.

A short discussion may follow. If time, do the exercise again. The conductor may wish to cue differently, changing order of noise, making outburst shorter et cetera.

Whoever does the cueing should let the reader begin and end his reading with no noise sounding.

SYMBOLIZING (NOTATING) READING

Draw a picture or have a graphic representation made with manipulative materials of the exercise. It would look something like this:



DECODING

Ask the students if that looks like what happened. "What would the wavy line be?" The voice reading. The other symbols would represent the various interrupting noises.

BEST COPY AVAILABLE

IMPROVISING
CONDUCTING
LISTENING
ANALYZING

Now take the noise inserts alone. The conductor cues the groups as he wishes. Tape and play back. "Do we still have noise?" No. "Why?" The noise is now intended. It doesn't interrupt anything else. It becomes sound rather than noise.

EXTENSION

SELECTING
SEQUENCING
CONDUCTING
SYMBOLIZING
PERFORMING

This activity may be extended if time permits and can also be extended to other times. The possibilities are many. The students could eliminate certain sounds, or add others. Conductors could be changed. If new sounds are chosen, new symbols may be created. Rearrange the symbols to coincide with new sound sequences (order or arrangement). These sound sequences are actually sound compositions and the symbols become the musical score.

CONCEPT: Percussion Sound Awareness

SKILLS: Aural Distinction, Arranging, Judgemental Skills.

VOCABULARY: percussion, arrange, title, mood, experiment.

OBJECTIVES: The students will:

Understand the make up of percussion instruments.

Experiment with every-day percussion instruments to make sounds with them they've never heard before.

Arrange different sounds to tell a story.

Give their arrangement a title.

Decide the mood of the music.

MATERIALS: sticks, stones, and bones.

MOTIVATION
(Preparation)

Begin with a group discussion which could be taped for a small group or which the teacher could hold with the class.

Tell them they will explore some objects which are like percussion instruments. What kinds of sounds do they imagine they will be able to make.

LEARNING ACTIVITIES

EXPERIMENT: Hand out some sticks, stones, and bones to the class. Tell them to try and make sounds with these things that they have never thought of or heard before.

ARRANGEMENT: Tell them to arrange the sounds in an order that tells a story. They need to have a beginning sound, sounds in the middle, and some end sounds.

MOOD JUDGEMENT: Tell the students to title their music. Before they do this, however, they need to take into consideration the mood of their sound arrangement. Is it sad? Happy? Scary?

PERFORM: Have the students perform their arrangement for the class. Also, they should explain to the other students why they chose their particular title.

CONCEPT: RHYTHM

SKILLS: AURAL PERCEPTION
RHYTHM
RATIONAL POWER

VOCABULARY: rhythm, tone block, steady, continuous, experiment, pattern

OBJECTIVES: The students will:

Use a tone block to experiment with these rhythm patterns:

1. A dripping faucet
2. A clock ticking
3. A lawn mower
4. A typewriter

Answer the following questions:

Which one is a steady beat?

Which one has one, long, continuous sound?

Which one starts and stops many times?

How can you get one long continuous sound on a tone block?

MATERIALS: tone blocks.

MOTIVATION
(Preparation)

This may be a small group activity or total class presentation. Ample space should be given to each participant.

LEARNING ACTIVIES

EXPERIMENT: Hand each of the students a tone block and tell him to experiment with these rhythm patterns:

1. A dripping faucet
2. A clock ticking
3. A lawn mower
4. A typewriter

DISCUSSION: Have the students consider the following questions:

Which one has a steady beat?

Which one has one, long continuous sound?

Which one starts and stops many times?

How can you get one long continuous sound on a tone block?

EXPERIMENT: Give student time to experiment with the tone block again with the above-mentioned questions in mind.

CONCEPT: Sounds can be organized in ways which will create interesting compositions.

PROCESS OR SKILL: Creating
Organizing
Performing

LEARNING OBJECTIVE: Using the sounds your group has come up with, you will be able to create an interesting sound experience (or composition) to perform for the large group.

SMALL GROUP ACTIVITY:

Suggestions: Sound Story
A Round
Sound & Silence
Sound on Sound
A Sound at a Time
Loud - Soft
Fast - Slow

Decide the sounds you like best, as a group, and work out a way to put them together in a way that is pleasing to your group.

Practice so that you could perform your creation for the large group.

[illegible]

CONCEPT:	Awareness: Cymbal sounds--relating them to poetry. Writing: writing own poem to match sounds.
SKILLS:	Reading Rational Powers--making relationships between poetry and sound.
VOCABULARY:	cymbals, metal, loud, soft, bright, dull, timbre.
OBJECTIVES:	The students will: Identify the volume of sound which a finger cymbal and a large cymbal makes respectively. Explore the difference in sound which is made when a large cymbal is hit by various parts of a pencil. Relate the sounds of the finger cymbal to a poem suggested by teacher. Create their own poem to fit different cymbal sounds.
MATERIALS:	finger cymbals, large cymbals, chalkboard, and chalk or chart to write words on of poem. Pencils and paper for children to create their own poems on.

MOTIVATION
(Preparation)

Begin class by seating students in desks or in stations. Hand out finger cymbals and large cymbals. Tell students to leave instruments lying in front of them until instructed to play.

LEARNING ACTIVITIES

EXPLORING: Tell students to tap finger cymbals together.

DISCUSSION: "What kind of a sound do they make, loud or soft?" "Bright or dull?"

EXPLORING: Have students hold the large cymbal up with one hand and strike it with the lead end of a pencil. Then strike it with the wooden part. Finally, have them strike it with the eraser.

DISCUSSION: "Is there a difference in the sound?" "Is the difference in volume or quality?" Introduce timbre.

READING: Have students read the following poem from the board:

Snowflakes drift gently
They are petals on the breeze
I dream of spring.

ASSOCIATION: Have students decide where appropriate places are in the poem to use the finger cymbals and the large cymbals.

CREATIVE ASSOCIATION: Encourage students to create their own poems to fit the cymbal sounds.

PERFORM: Have the students perform their poems with cymbal sounds for the class. (They will need to incorporate a partner either to help make the sounds or to read the poem.)

CONCEPT: SOUND (Vocal Tone): "Time-Space Cards"

SKILLS: AURAL PERCEPTION
VISUAL PERCEPTION: score - composition

VOCABULARY: symbol, composition, signal, round, all sounds, silence, pattern, random, duration, pitch, tempo, timbre, form, volume

OBJECTIVES: Students will:

Make appropriate vocal responses to visual symbols on "time-space" cards within a designated time period.

Relate symbols to sound and absence of symbols to silence.

Relate the use of high and low space on the cards to high and low pitch.

Relate broken and unbroken lines or shapes to duration of sound.

Relate large, bold symbols or small, thin symbols to volume levels.

Make the distinction between patterned and "at random" symbolization.

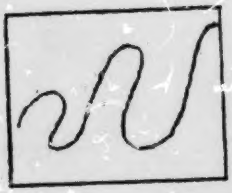
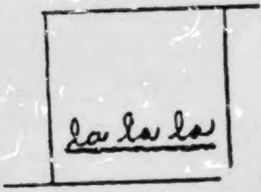
Create a sound composition by various arrangements of "time-space" cards.

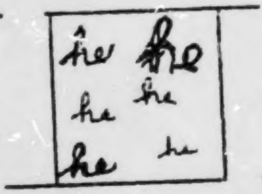
MATERIALS: Large "Time-Space" flash cards, about 14" by 11".

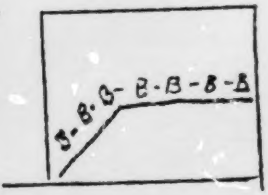
A drum, cymbal, triangle, woodblock, or other percussion sound source for a signal.

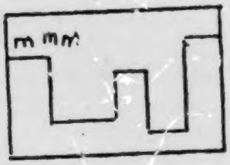
Chalkboard and chalk.

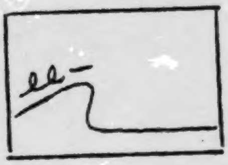
TIME-SPACE FLASH CARDS

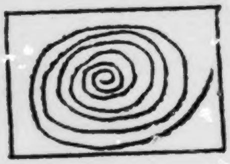
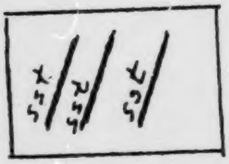



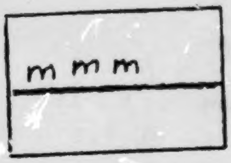


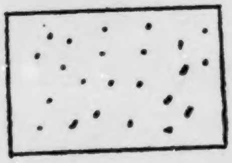










all white or
all black
(absence of
sound)

(color card)
"all sounds"
(at random)

The solid color card is an "all sounds" card. Its color should be the color used to make the symbols in order to denote sound.

The all white card or an all black card stands for silence, the absence of sound.

Continuous lines (unbroken) stand for continuous sound while the broken lines indicate starting and stopping the sound over and over while the card is up.

When discussing pitch, call the students' attention to the upper portion of the card, the middle and the lower part of the card. Dividing it up into levels should help with the idea of high, medium and low pitch.

Curved lines suggest smooth change in pitches while the square or angular lines stand for sudden or abrupt changes in pitch.

Space in between symbols should denote the shortness or longness of a sound, its duration. Bold, thick symbols stand for loudness and thin, pale symbols stand for softness.

MOTIVATION
(Preparation)

DISCUSSING

Gather the students around in a semi-circle. Tell them that today they are going to explore some Time-Space cards as a way to organize sounds into a composition. Hold up one of the cards that has a definite sound "picture" on it for them to see.

LEARNING ACTIVITIES

ANALYZING
DISCUSSING

"Why do you think we call these time-space cards?"

Direct this discussion by calling their attention to clues on the card which indicate what the sound is, what the sound does (how it moves) and how long it lasts. During the discussion bring out the fact that sound exists and moves through time.

"The symbol on this card is a symbol "in space" and stands for a sound that will exist only for a certain time period; then it will be gone."

EXPERIMENTING

"How do you know when to begin a sound and when to end it?"

Have the students experiment with the sound clues on the card you are holding up. (Make sure everyone can see.) Ask them if they can read all the clues. In order to make the sounds which the symbols call for as a group, have them practice starting when the card comes up and stopping when the card goes down. Experiment with the card again.

RELATING
DISCUSSING

Discuss the sounds which they produced (their performance) in terms of the music elements used such as: PITCH (high, medium, low); DURATION (long and short sounds); TEMPO (fast or slow performance time); TIMBRE (quality or color of sound produced, dull or bright); DYNAMICS (loud or soft sounds); FORM (order of sounds); and TEXTURE (thick or thin combinations of sounds).

WRITING

Ask various students to write each musical element on the chalkboard as they are discussed to reinforce their understanding and add to their vocabulary.

PERFORMING

Let the students perform more of the time-space cards. Control the tempo by using a conductor or signal for beginning and ending each sound. This can be a drum, triangle sound or the tapping of a foot. (Let the class decide.)

DISCUSSING
INTERPRETING

Discuss each individual card and the musical elements involved. Discuss the word "random" on cards calling for "at-random" sounds. Call attention to the silence and all sounds cards. Remember that every card is subject to many types of interpretation. Each student must be allowed this privilege within the bounds set by the clues on the card. If there is no indication of an element, any response is acceptable. For instance, if the element of dynamics, i.e., loud or soft, does not seem to be indicated by what they see, any dynamic level they use in their response is correct.

PERFORMING

Perform all cards straight through without discussion after they have responded to each card and discussed it. Choose a conductor or use a sound source to establish a desired tempo.

EXTENSION

ARRANGING
DECIDING

PERFORMING
ANALYZING

Have the students "shuffle" (rearrange) the cards. Tell other students to decide on tempo clues and conducting signals. Go through all the time-space cards in a new order. Tell the students that their composition has taken on a new form. Ask them if they liked it better this way and why?

Divide the class into two sections, divide the cards, choose new conductors, etc. and perform as a round with sound on sound or with sound and silence (however the cards turn up). Discuss the sound composition which results.

There are an infinite number of sound combinations which result from rearranging the Time-Space cards. You can use them many times and not exhaust the compositional possibilities.

Exercises like these may lead very easily into learning activities which call for responding to traditional symbols for sound (musical notation).

CONCEPT: Movement Dictation, Creating Melody

SKILLS: Visual Perception
Rational Powers

VOCABULARY: melody, pattern, conduct, harmony, dictation.

OBJECTIVES: The students will:

Draw lines on paper to show how they would move:

1. When jumping on a pogo stick
2. When water skiing
3. When riding on a roller coaster

On song bells or resonater bells, play a melody which illustrates the above three actions.

Try to sing from the lines they have drawn.

Put different people on different lines and experiment with putting the lines together and conducting them.

MATERIALS: Resonater Bells, pencils and paper.

MOTIVATION
(Preparation)

Begin with the children at desks or chairs in a position to draw.

MOVEMENT DICTATION: Tell students to draw lines on their piece of of paper to show how they would move:

1. When jumping on a pogostick.
2. When water skiing.
3. When riding on a roller coaster.

EXPLORING MELODY: Using songbells or resonater bells, have the children play a melody using the lines that go up and down on their papers.

DISCUSSION: Would the pogo stick melody be the same as the water skiing? What about the roller coaster?

READING MUSIC: Divide the children into groups to try and sing from some of their classmate's lines. Let the author of the lines conduct them; tell them to try and get their singers to use fast and slow, smooth and choppy, and loud and soft.

EXPERIMENT: Have the conductor try putting some of the lines together to be sung at the same time. He must decide which ones sound good together.

COMPOSING WORDS AND MELODY: "A Poem"

CONCEPT: EXPRESSIVE TOTALITY: Students use music as a vehicle for expression.

SKILL: COMPOSING: WORDS AND MELODY

VOCABULARY: meter, rhythm, accent, melody, poem, scale, notation

OBJECTIVES: The student should:

Identify the accent pattern of a poem.

Demonstrate his/her understanding of accented and unaccented beats by clapping the patterns.

Demonstrate his/her understanding of word accents by writing a poem in meter.

Write a melody for the poem.

MATERIALS: Pencil, staff paper, chalk

Four melody instruments such as:
- soprano glockenspiel
- metallophone
- alto xylophone
- resonator bells
- piano

Chalkboard or overhead projector

Tape recorder, reel-to-reel or cassette

Introduce words of a familiar poem or nursey rhyme (examples, "My Country Tis of Thee; Twinkle, Twinkle, Little Star").

CLAPPING Have the students clap the rhythm of each word as they say them. They will discover the last word of each line gets two beats.

Repeat the words again and clap only the accented syllables. Have a student write rhythm accents on the board:

/ / / /
twinkle twinkle little star

then add unaccented beat:

∪ ∪ ∪
twinkle twinkle little star

CHANTING Have the students clap and speak (chant) through entire verse to demonstrate their understanding of meter of the poem.

LEARNING ACTIVITY

CREATING Instruct the student to write his/her own poem using the same or different meter.

PERFORMING Share the poems with the group.

CREATING Divide the students into small groups of 4 or 5. Each group will select one of their student poems and write a melody for it.

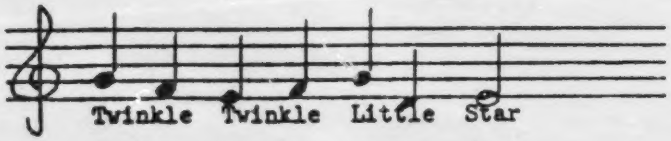
Set up 4 instruments: #1 notes C D E F G
#2 notes D E F G A
#3 notes F G A B C
#4 notes - same as #1

This set up will limit melodies to skips easily sung by students.

Give each student only one line of the poem and have them make up a melody on the instrument. (line #1, instrument 1, line #2, instrument 2, etc.)

NOTATING Have the group write notation of each melody note above each syllable. Examples:

a.



b. G F E F G D E
twinkle twinkle little star

c. or other acceptable substitute

PERFORMING Have each group plan and sing their composition. You may have entire group sing each composition if you have transparencies prepared.

ANALYZING Have the group discuss the strengths and weaknesses of the composition(s) as they perceive them.

Have students record finished composition(s) on tape.

EXTENSION

Meter: duple, triple, iambic, trochaic, etc.
Rhythm: patterns that fit the meter

Have students that can do extra work in this area explore other rhythm patterns and meters or even mixed meter.

CONCEPT: AWARENESS: Of the relationship of words to sound.

SKILLS: MATCHING PITCHES
RATIONAL POWER: Word/Sound Relationships

VOCABULARY: echo, resonater, tone, pitch.

OBJECTIVES: The students will:

Choose a resonater bell tone, play it, and sing the tone as an echo (match the pitch).

In a group of five children with different bell tones, sing each tone as an echo after it is played.

Using a five line poem, match a tone to each line and sing the words on that tone.

Play and sing the total composition for the rest of class.

MATERIALS: Resonater bells. Chalkboard and chalk or a big chart to write poem on.

MOTIVATION
(Preparation)

You may wish to give instructions to the large group if the whole class is going to do this lesson. When dividing into stations or groups first, have the instructions on tape or printed for the students to read.

LEARNING ACTIVITIES

EXPLORING Divide the students into working groups of five. Have each of the groups choose a different resonator bell. Decide who will play first, second, third, fourth and fifth.

PITCH MATCHING: As each bell plays, the students should sing the tone as an echo. They could possibly sing the word "echo" after each tone is played.

WORD-SOUND RELATION: When students can match each tone securely, tell them to choose one of the five tones for each line of the following poem, for example:

Bell 1 — Throughout the world

Bell 2 — Who is there like me?

Bell 3 — Who is like me?

Bell 4 — I can touch the sky

Bell 5 — I touch the sky indeed.

PERFORM: Ask the students to play and sing the finished plan for the rest of the class. Note individual differences among the groups' plans.

CREATING MUSIC
with
INTERPRETIVE IDEAS

"A SOUNDSCAPE" based on an Art Print

I. Discuss meaning of "landscape" or "seascape" (possibly scene). Discuss content of an art print.

Possible questions from the leader:

"What do you see in the painting?" "Is there action?" "What is happening?"

"How does the painting make you feel?" "Can you describe the mood of the picture in one word? In two or three?"

II. Points of entry into the art print:

"What noises can you hear? Sounds?" What smells, tastes?" "Are there any hiding places?" "Can you place yourself in the painting?"

III. Other possibilities:

"What is going to happen following this particular scene? Can you imagine an event that will occur?"

IV. Leader asks why the ideas in the group are different? What did they agree on?

Leader brings out any details which the group may have overlooked which would help with the next step.

V. "Construct a story based on the visual details (content), on the mood, or on an imagined event which could follow." (If the painting has no title, the group will find it helpful to name or give a title to their story.)

VI. "Can we tell our story in sound?" "Can we portray in sound what we see, feel or imagine?" We could call such a story in sound a "SOUNDSCAPE".

"What sounds will we need to tell the story?" "Try out the sound sources for use in your composition. Sound sources may be vocal, body or object sounds; Orff instruments; Percussion instruments.

VII. Compositions have a beginning, a middle, and an end (FORM). Think about distinctive sounds (qualities), loud-soft, fast-slow, high-low, pulse-accent, a sound at a time, sound and silence, sound on sound as you put your

CONCEPT: AWARENESS: Relaxing and Tensing Body Parts

SKILL: DEXTEROUS - Movement

VOCABULARY: relax, stretch, body parts, tense, melt

OBJECTIVES: The students will:

Use relaxing exercises to rid themselves of tension which might bother them.

Exhibit concentration and receptivity to all external input.

Participate in exercises designed to help them feel (sense) their body as a whole (entity).

Identify and use their body parts: head, toes, leg, hand, torso, etc.

MATERIALS: A large working space such as a gym or empty classroom large enough for the students to lie on the floor with adequate space around the students and among them. This could also be the stage of an auditorium.

If it is totally impractical to have students lie down, you will need to improvise and suggest ways and positions for the students to assume which will ensure as much relaxation as possible.

MOTIVATION
(Preparation)

CONCENTRATING RELAXING Ask the class to sit or stand up, stretch arms up to the ceiling and let them fall. Stretch legs to the ceiling and let fall.

"Arch your back and then let it relax. Yawn and let your mouth stay open."

The teacher will need to sense when the group as a whole is relaxed and receptive to go on to the following exercises.

LEARNING ACTIVITIES

DISCUSSING Engage the students in a discussion on the parts of the body which they can move. See Movement: Awareness #1. Tell the class to tense their toes.

RELAXING TENSING "Put energy into that tenseness. Make your toes quiver and shake, then relax your toes. Now, go from your toes to another body part. It is your choice which part of your body to use next. Now tense that body part until it quivers and shakes, then relax it. Using one body part at a time, tense and relax." Continue this exercise until you have covered the entire body."

Give the class adequate time to complete the exercise. There should be a minimum of talking, but the atmosphere should be relaxed.

Help the students find relationships in the body by tensing two disparate body parts at the same time. Ask them to tense a thigh and an eyeball or a big toe and a little finger.

EXTENSION

MOVING Continue the exercise above by finding other combinations of body parts. Then ask the group to rise up slowly, stretching upward. If you have time, continue by asking students to concentrate on "melting" or relaxing into the floor. Evenually the students will develop a lightness of self (body) which will enable him to melt or relax easily from the tensing exercise. Use this feeling to do the relaxing exercise again. It is an exercise which can be repeated at many other opportunities.

A further extension is to use the idea of "melting" into another person for the purpose of becoming sensitive to others as well as for relaxation.

CONCEPT: AWARENESS: Relaxing and Tensing with the Breath

SKILL: DEXTEROUS - Movement and Breathing

VOCABULARY: relax, tense, tension, vocal cords, inhale, exhale, jerky, smooth (continuous), positive, negative, obvious (definite), subtle (indefinite)

OBJECTIVES: Students will:

Experiment with breathing.

Inhale and exhale on signal.

Use a stepping movement which is first definite or obvious and finally becomes smooth or indefinite or subtle.

Execute a sequence using breathing and slow-motion stepping.

Say something or make a statement in a relaxed group situation on cue.

Create positive and negative sounds and gestures.

MATERIALS: A large working space such as a gym or empty classroom or a stage large enough for the students to lie, sit, and move on the floor with adequate space around them and among them.

MOTIVATION
(Preparation)

DISCUSSING BREATHING

Begin with a short discussion on breathing. Ask the class to take in a breath and then let it out on signal. Then have each student inhale quickly and exhale quickly. Follow this with having them inhale slowly and exhale slowly. Tell them that the activities that follow will be dealing with their breathing.

LEARNING ACTIVITIES

DISCUSSING BREATHING

Discuss and find four different ways of breathing.

"What happens to your body tension when you breathe these four ways? What happens to your face when you breathe these ways?"

Give the students time to experiment and assess what is happening each time.

"Use five breaths to build up to a scream. The breaths will increase in speed naturally. Your scream must come naturally, too. You must simply exhale and allow the vocal cords to function (vibrate)."

The purpose of this is not the scream itself or how loud it can be, but the build up to the scream. Also, use the idea of building to a sigh or a moan.

BREATHING MOVING

"Stand up. Move one step at a time. The steps must begin as you inhale (breathe in) and end as you exhale (breathe out). Finish your step with a jerky movement at first--make it very definite--so that it is obviously the end of your step. Then gradually finish succeeding steps with a less jerky movement to make it more subtle (less obvious)."

SEQUENCING

"We have been working individually within the group. Now we will work with more sensitivity to the group effort. Using the same idea of beginning a step with breathing in and ending a step with exhaling, we will add these movements. Lean to the front, then to the back, and then to the side within the span of one breath while beginning and ending your step. Keep all your movements smooth and continuous so that the exercise is one continuous flow of movement and breathing."

You may wish to continue the idea of individual work within the large group at first. If so, the students should be spaced apart. However, after they have had time to work on improving the exercise, use it in a tight (close together) group of students to increase their awareness of one another.

VOCAL EXPLORATION GAME: "Stage Whisper"

CONCEPT: SOUND: Vocal Production and Projection.

VOCABULARY: sound source, intensity, physical energy, focus, diaphragm, whisper, stage whisper

OBJECTIVES: The student should:

Demonstrate his/her ability to plan and work with a team of players.

Demonstrate his/her ability to breathe from diaphragm (panting).

Demonstrate the difference between a whisper and a stage whisper.

Demonstrate his/her ability to whisper with an open throat.

Demonstrate his/her ability to project a stage whisper across the room and be understood by classmates.

MATERIALS: Large room divided into performance and audience areas

MOTIVATION

Tell the game players they will play this game in small groups.

BRAIN STORMING

The total group should brain storm about exciting dramatic situations which could be conveyed to the audience with stage whispers. Have some suggestions ready for the groups if they have trouble deciding on a situation. Tell them to decide on the Where, Who and What of every dramatic situation. Some suggestions could be:

DRAMATIZING

Thieves in a closet
Lovers quarrel in church
Jack and the Beanstalk (with sleeping giant)
Quieting fighting cats in the middle of the night

Instruct each group to make the scene exciting and to explore their stage whispers to convey ideas. Concentrate on stage whispers, not low talk.

ACTIVITY

Divide class into small groups of 3 or 4 children. Each group decides on the Where, What, and Who for their dramatic scene.

Give each group ten minutes to plan and rehearse.

PERFORMING

Each group performs. The teacher (or a student) can act as coach for this game, by making suggestions during the performance when necessary, such as:

Breathe deeply

Open your throat

Use your whole body

Whisper from the bottom of your feet on up

Not a whisper - a stage whisper

Share your stage whisper with the audience

Focus on your stage whisper

Throw your whisper out to the audience

Use more energy. Use more breath.

DISCUSSING

The discussion could focus on the positive reactions of the audience.

How did the audience react? When did they react? Why did they react? Does everyone's stage whisper sound the same? What are the differences? How can we play this game with more success? With more variety?

INTRODUCTORY STRATEGIES UTILIZING INNOVATIVE TECHNIQUES FROM DRAMA AND MOVEMENT EXERCISES TO PREPARE STUDENTS FOR SINGING.

I. Singing Roll Call — Question and Answer

II. Relaxing - Tensing

III. Breathing: "STAGE WHISPER"

IV. Rhythmic Speech Ensemble

  A. MUSIC IS ALIVE !

  B. "PETER PIPER"

    1. articulation

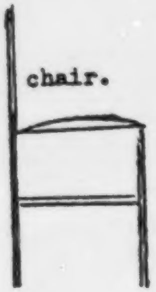
    2. rhythm

    3. high-low-medium pitch

V. Improvisation

RESOURCE: Cemrel, Inc.: THEATER GAME FILE, Activity Cards.

Relaxing and TENSING

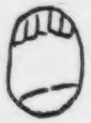
Sit up in a  chair.

s-t-r-r-r-e-t-c-h —— arms to the ceiling and let them F
A.
L
L

your legs out————————

ARCH your back -- let it relax

yawn

and let your mouth stay  pen !

INSTRUCTIONS:

1. Choose a conductor.
2. Divide into three performing groups.
3. Each group is given a list of words which relate to SINGING which they will practice reading and speaking as a group.
4. In practice groups will follow the TEMPO words: slow, getting faster, very slow, etc.
5. Groups will also need to fit their speaking to the drum beat, the heartbeat of music.
6. Perform: Conductor begins the beat on the drum.

   Group I comes in first
   Group II comes in as Group I finishes
   Group III comes in as Group II finishes

7. Possibilities: How else might you try to perform this?

   What changes could be made?

   Try some new musical ideas!

Music is

ALIVE!

CONDUCTOR:

Begin with your heart beat.

Find it -
Feel it -

Transfer it to a

Hand Drum.

PERFORMERS:

Read your list of words. Respond to the control words.

GROUP I

breathing
breathing
speaking
speaking
singing
humming
humming
humming
resting
resting
singing
speaking

slow

getting faster

GROUP II

Timbre
Quality
Duration
Beat
Meter
Rhythm
Pitch
Melody
Harmony
Form
Design
Interpret
Expression

faster

slower

faster

GROUP III

loudly
softly
louder
softer
higher
lower
blending
matching
moving
stopping
moving
growing
dying
stopping
highest
lowest
loudest
softest
ending

slower

very slo

ALIVE!

CONCEPTS:	VOCAL SOUND: One's own voice ELEMENTS: Pitch, Duration, Volume, Tempo, Form, Texture
SKILLS:	AURAL PERCEPTION DEXTEROUS: Vocal exploration
VOCABULARY:	musical elements, volume, soft, loud, pitch, high, middle, low, tempo, slow, fast, form, order, rhythm, short, long, texture, thick, thin, composition, conductor, deep, smooth, timbre
OBJECTIVES:	The student will: Listen carefully to perceive the true sound of one's own voice. Describe the differences in individual voices according to tone quality (timbre). Identify musical elements through describing the different voices.
MATERIALS:	Cards with musical elements printed or written on them. (See vocabulary words.) Have a few blank cards so that students may write descriptive words of their own choice which are just as valid.

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SCHOOL

ROOM NUMBER

SUBJECT

GRADE LEVEL

BASIC RUNDOWN OF MATERIAL TO BE COVERED

ITEMS TO BE EMPHASIZED OR STRESSED

TOPICS OF SPECIAL OR RELATED INTEREST

PROJECTS YOU WOULD LIKE TO SEE MADE POSSIBLE (EVEN THE MOST EXPERIMENTAL)

ARTS IN EDUCATION PROGRAM

DOCUMENTATION FORM

Date ______________

School ______________________________

Teacher ______________________________

Curriculum Area(s) ______________________________

Artist ____________________ Number of students ______________

The art ( ) music ( ) drama ( ) movement ( ) other ________ was used for:

motivation ___ self-expression ___ clarifying content or concepts ___

Students worked: individually ___ in small groups ___ as a total class ___

Description of experience: ______________________________

Student reactions: ______________________________

Teacher reactions: ______________________________

Artist/Observer reactions: ______________________________

Observed by ______________________________

USING MUSIC AND DRAMA TO ENHANCE THE CURRICULUM

Music is something which is a part of almost everyones life. It is everywhere; in the grocery store, on the radio, in churches, in the play that children create. It is a basic component in almost every lifestyle. It is broad in scope, and offers a great variety of ways to motivate, enhance, inspire and reinforce curriculum. It can give insight into lifestyles in a unique way. It is in most cases a by product of a civilization, and therefore serves to give insight. It creates an atmosphere, and can turn review into a "fun" experience. It can create a "mood" and motivate students to explore various emotions. It can serve as a catalyst to a creative writing experience. The list goes on.

Listed below are examples of curriculum oriented activities which use music to convey and reinforce concepts. They are listed as examples and not recipies.

I. CREATING A BANSHEE

The macabre is always interesting to children. To adults also. The unusual, the inexplicable serve to stimulate the mind to create fantastic phenomena. A "Banshee" is just such a creation. It hails from Irish folklore, and children find it irrestible. Here are two activities which can be derived from the same recording.

A. Play the recording of "The Banshee" by Cowell, can be found on Enjoying Music, album 8 Side 4.

1. Tell the children the story of the Banshee. She is a creature that comes in a coach pulled by black horses to take people who are about to die. Tell how she makes a moaning sound that gets louder and louder as she approaches. Try to do a dramatic reading of the story.
2. Tell the children, that a man has written a musical composition that makes the sounds of the Banshee as she comes to get the person.
3. Have them listen to the record. Turn out the lights if you like.
4. Discuss some of the sounds in the record: how did they make you feel, did they make you see things, etc.
5. Have the students write a story about a Banshee. Either as a class project (lower grades) or as an individual project (upper grades).

Follow up activities

a. Have the children read their stories and record them. Encourage them to give dramatic readings. Reinforce expressive reading.

b. Compile the stories into a little book and make it available for the other students to read. Encourage reading.

B. This activity is best received by third grade and above.

1. As before, tell the story of a Banshee.

2. Have students listen to the recording.

3. Discuss the sounds heard in the recording. Explain that the only instrument used was the piano.

4. Using whateaer instruments available, create your own composition.

5. Let the students decide which instruments to use, which vocal utterances and so on. Write each on an index card.

6. Arrange the cards in the order you want them to occur.

7. Have the students play their composition and record it.

8. Play it back and see if it sounds like they thought it would.

9. If alternatives are suggested, reorganize the cards and record another version.

10. Compare the versions and decide which ones are the best. This activity encourages students to create and organize sound into a meaningful composition.

Follow up activity

a. Have students draw or paint pictures of their conception of a Banshee.

b. Have them write a story of someone being chased by a Banshee. How might they escape? Could they escape?

c. Extension, sounds of community, sounds on the prairie, the sea, etc.

II. MUSIC AND MOVEMENT WITH KINDERGARTEN CHILDREN

A. IF I WERE .... Incorporates physical movement, creative dramatics, motor coordination (playing the instruments), original thought and correlate with the unit on distinguishing between "Real and Make Believe".

Arizona Music News, May 1974, page 15.

1. Talk about things it would be fun to be.
2. Talk about what you would do as that thing.
3. Teach the children the poem, using the Orff method.
4. Add hand movements which simulate the instrumental playing.
5. Ask how you might move if you were a Kangaroo, etc.
6. Have everyone follow the childs demonstration.
7. Introduce the children to the melody and the instruments.
8. Have them play the instruments while singing the song.
9. Choose someone to act out the poem while the other children sing and play.

Follow up activity

a. Have students make up their own verses.

b. Make paper bag puppets, or if you have puppets, use them to act out the poem.

Unit Outline

SUBJECT: Oklahoma History
GRADE: Fourth

1. Discuss the importance of the "Pow Wow". Then create our own using the Orff instruments.

2. Locate and create and Indian Territory map of Oklahoma circa 1830. Construct a Mandan, Wigwam and Tepee. Divide projects among students.

3. Learn "Fifty Nifty United States" and "Oklahoma". Construct signs for each of the state flags.

4. "Buffalo Gals" song and dance "Spectrum of Music" pg. 150 Book 5.

5. "Land of the Silver Birch" Indian Poem and song (Maybe) Spectrum of Music" Bk. 6 pg. 213.

Unit Outline

SUBJECT: Pioneers
GRADE: Third and fourth

1- Explain about the process of sheep shearing. Learn the song "Sheep Shearing" in Silver Burdett. Make up a dance to go along with it.

2- Recapitulate the process of making yarn from last time. Stress the importance of the headband to the indian as a means of identification and "Bragging". Weave Headbands.

3- Read the "Tale of Sendry" a Kiowa Indian Legend. Do a creative Dramatics of the story. "Spectrum of Music" Book 4 pg. 215

4- "The Porcupine" (song and dance) and "The Lone Star Trail" Found in Silver Burdett.

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SUBJECT: Food Groups

GRADE: Fourth

OBJECTIVE: Students will learn a rhythmic chant that talks about the ingredients needed to create Vegetable Soup. They will then do a creative dramatics exercise. The above will reinforce their knowledge of the foods that belong in the Vegetable group.

Music With Children, Grace Nash "Vegetable Soup"

Talk with the children about the vegetable food group.

Ask them to name green and yellowvegetables.

Teach them the chant-"Vegetable Soup".

Have them give suggestions of how to act out this chant.

Do it together as an ensemble and then have children do it as a solo.

EXTENSION:

Make a pot of vegetable soup. (parents may be called to help)

Have the students make up a story aboyt the different foods in the various food groups.

SUBJECT: Animals

Grade: Fourth

"Song" High in a Tree a Bluejay

Teach the students the song employing the Orff method. Play record.

Ask children for suggestions on how to dramatize the song.

Have several students dramatize the action while others sing, clap and play instruments.

Make up new words to the song. Go through same procedure as above.

Have students write a story about how it would feel to be the sought after bluejay.

"High on a Tree a Bluejay" from Investigating Music Book 4.

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SUBJECT: Communities

GRADE: Third

OBJECTIVE: Students will become aware of the elements which comprise a community, but making up their own musical composition of the sounds that they hear in their own community.

1. Ask the children to tell you what a community is.
2. Who are some of the people that work in the community?
3. Does their work require the use of any special machinery?
4. What kinds of sounds do those machines make?
5. Are there animals in the community?
6. What kind of sounds to they make?
7. List personnel, machinery and noises.
8. Have students organize them into a sequence of events.
9. Introduce the Orff instruments and assign sounds to various students.
10. Perform the composition and tape it on cassette.
11. Play the tape for the children.
12. Do you think communities in other parts of the world have similar sounds? Why?

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SUBJECT: Vocal Sound Exploration

GRADE: First

OBJECTIVE: Through a group creative dramatics exercise, students will explore the many different ways that they can use their voice to make sounds.

Apt. 3, by Ezra Jack Keats. Macmillan Company, New York.

Read the children the story.

At the appropriate places make sounds with your voice to illustrate the sounds in the story. Have the students mimic you.

Re-read the story and have the students make the noises at the right times.

Have the students close their eyes, after giving different sounds to different groups. Number groups so you need only to call out anumber to get the sound. Then call out numbers and have the children make their sounds.

Have all of the children make the sounds assigned to their group at once to see how noisey the apartment building could sound.

Extension:

Have the children create more sounds for more apartments in the building.

Organize the sounds into a musical composition and tape record them. Rearrange the sounds and record them again. Decide which arrangement you like the best and why.

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SUBJECT: Congo Lullaby

GRADE: First

OBJECTIVE: Students will understand that parental instincts and love are common throughout the world through a discussion of a lullaby and the learning and dramatizing of an African Lullaby.

Ask what a lullaby is?

Does anyone remember one that maybe their parents sang to them?

Did you know that parents all over the world sing lullabys to their children?!

Play the "Congo Lullaby" Exploring Music, bk. 4. Have the children describe the music. Rocking motion, etc.

Play "A la nanita nana" in the same book and discuss the similarities in the music. Gently, tender, rocking, etc.

Teach the song:

Yo, yo, yo, yo, yo, yo, yo yo, yo
Mwana lekanga kujile
Julonde ba shobe,
Inobe wendele kwepi
Kuleta kudya kudya
Yo, yo, yo, yo, yo, yo, yo, yo, yo, yo

Have several children pantomime rocking a baby to sleep while the others sing the song.

BEST COPY AVAILABLE

SUBJECT: Africa

GRADE: First

UNIT OUTLINE

1. Learn the "Congo Lullaby" Exploring Music bk. 4

2. Learn several African children's games:
   a. "The Lion Game" Zulu, Enjoying Music ##, page 49
   b. "Hopping Song" Ndau People, Enjoying Music ##. Page 96
   c. "Ingonyama" Spectrum of Music, bk. 3, page 125
   Zulu

3. Learn the Animals Dance Song a creative Dramatics and music presentation. Expressing Music ###, page 56

4. Learn about the importance of hand manufactured items to the African people. Explain about the importance of weaving. Make a small weaving.

SUBJECT: Legends from other countries

GRADE: Third and Fourth

OBJECTIVE: Students will understand what a legend is and what it tries to explain, by studying several and acting them out.

THE GREEDY CAT - A Russian Fairy tale, Spectrum of Music, Book Three

The Greedy Cat employs the use of two readers and the whole class as a chorus. It is a modified choral reading exercise. Vocal qualities are to be explored in the reading dramatization.

Have the teacher and facilitator take the parts of the Readers for the first time through. The class becomes the chorus.

Ask the class what characters are in this story. Ask for their ideas about how we might act it out. Take their ideas and plan a dramatization. Make masks for the characters in the story. Act it out, but this time let two students by the readers and the rest of the class the chorus.

FOLLOW UP ACTIVITIES:

1. Have several students draw a story screen presentation to accompany the reading.

2. Make paper bag puppets to use when reading the story.

APPENDIX Z

JAPANESE LETTER OF APPRECIATION

831-2, Suna
Kawagoe-city, Saitama

December 15, 1979

Mrs. Carlotte Bibb-Harrison
Coordinator-Comprehensive Arts
in Education (K-4)
900 North Klein Ave.
Okulahoma City, OK. 73106

Dear Mrs. Bibb-Harrison:

I trust you are in good health.

I would like to tell you how much we appreciate your help to our association during our study tour. Also we are all grateful to you for your kindness to have guided us to kindergartens and elementary schools so generously.

We found the big difference between the education system of U. S. and that of Japan. Especially we felt the freeness in the liberal education. Our association studying about the marching introduced by rhythmic held the institute classes and festivals of the marching for the infants at 18 places in Japan. We could report to about 36,000 teachers assembled there what we had learned in U. S..

Hoping further more development of the education for the infants in mutual countries,

Sincerely yours,

Kunihiko Hatakeyama

Kunihiko Hatakeyama

APPENDIX AA

SELECTED TEXTBOOK MATERIALS

SELECTED TEXTBOOK MATERIALS
USED IN THE
SUNSET MUSIC LABORATORY

Music books for elementary students do not appear on the Oklahoma state adopted book lists or the Oklahoma City Public Schools book list. A textbook committee had to be convened to approve all the music textbook materials used for student instruction at the Sunset Elementary School Music Laboratory. The committee of Sunset patrons, teachers, and this writer, approved the following sets of materials:

1. Silver Burdett Music, Silver Burdett Co., 1978, is a series of aesthetic encounters that involve children in a variety of musical experiences. The seven stated behaviors in the goals are: perceiving, reacting, producing, conceptualizing, analyzing, evaluating, and valuing. The music process takes the student through activities in rhythm, melody, form, tone color, texture, tonality, and dynamics. The records that accompany the text were expensive but necessary to the program. This set of materials also provided the gifted and talented students with satellite core books and cassette tapes that presented:

   Country Music and Its Roots
   Guitar (Vol. 2 & 2)
   Improvising the Blues
   New Music: Electronic
   Sounds: The Raw Materials of Music
   Spanish American Music and Its Roots

   The freedom to use these materials provided the students opportunities to explore abilities and sounds.

2. SELF EXPRESSION AND CONDUCT: THE HUMANITIES, Harcourt Brace Jovanovich, 1975. This material provided students an opportunity to work through activities related to attitudes, skills, conduct, and self-esteem. It was a structured curriculum in the Humanities for the elementary student, using a cognitive

and affective scheme. In addition to music exploration there was visual art, movement, dance, and drama. The structured visual, aural and psychomotor skill lessons were enhanced by a very individualized set of self-initiated pupil learning activities. The comprehensive approach to the music was supported by this material and gave students a clear demonstration of the strong influence of music in all the arts.

3. The Spectrum of Music, MacMillan Publishing Company, 1974. The material is traditional in design and offers a program of teaching strategies in music with songs and listening activities. Two strong music procedures were available in this traditional material: (1) basic music information, glossary of musical terms, provisions for composing and improvising music, and (2) sound stories and dramatizations with songs, operas, and other materials for performances.

4. Learning Unlimited, Hal Leonard Publishing Corporation, 1971. Self-paced materials that provided an individualized audio-visual band series for flute, clarinet, sax, trumpet/cornet, percussion and trombone. The method allowed for practice with the tapes, repeating lessons, and improvisation. The inexpensive materials were portable and easy to store. Step by step instruction with pictures were easily followed by students.

5. Let's Play Recorders: Classroom Program, Hal Leonard Publishing Corporation, 1971. The co-ordinated materials for recorder classes included a manual and a comprehensive cassette recording of instructional narration, exercises and play-along music. Students worked independently and in group sessions using these materials.